







Drawn & Engraved by J. H. H. H.

SOUTH WEST VIEW OF FONTWELL ABBEY

Published July 1. 1823 by J. H. H. H.



A  
*Descriptive Guide*  
TO  
**FONTHILL ABBEY**  
1823.

by  
*John Rutter.*



*Drawn & Eng. by J. Higham.*

*Fonthill Abbey from the Barrier*

SHAFTESBURY.

*Printed & Published by J. Rutter.*



A NEW  
**DESCRIPTIVE GUIDE**  
TO  
**FONTHILL ABBEY**  
AND  
**DEMESNE,**  
FOR  
**1823,**  
INCLUDING A LIST  
OF ITS  
**PAINTINGS AND CURIOSITIES.**

---

---

BY JOHN RUTTER.

---

---

DE ÆDE FONTHILLIANA.

“ Splendida frondosis surgit de montibus Ædes,  
“ Tangit et augusta fronte superba polum:  
“ Scilicet attonitus dubitat quid conspicit hospes,  
“ An cœlum in terris, an super astra domos.”

---

SHAFTESBURY:

PRINTED AND PUBLISHED BY J. RUTTER;

To be had of Longman, Hurst, and Co.; J. and A. Arch; and Charles  
Knight, London; and of all Booksellers;

ALSO TO BE HAD AT THE ABBEY GATES.

[*Entered at Stationers' Hall.*]




## ADVERTISEMENT.



*THE Compiler feels happy in this opportunity of expressing his thanks to the Public, for the approbation his six editions of the "Guide to Fonthill" met with during the summer of 1822; and he should not presume to intrude on them again, had not a NEW GUIDE been deemed absolutely necessary; for the alterations and additions in the interior of the Edifice have been so great, that the OLD GUIDES are become, in some measure, obsolete; and those who have already visited the Abbey, under the present arrangement of its contents, have loudly called for a NEW GUIDE to direct them through the additional apartments, now thrown open for public inspection.*

*On these grounds he ventures to submit to the public this New Visiting Companion, which in a portable form, contains a brief outline of the objects most worthy attention, and of the apartments in which they are placed.*

*For those whose interest may carry them still deeper into the subject, he begs to recommend his enlarged and very highly illustrated work, intituled "Fonthill and its Abbey Delineated," which will be found to contain a much more elaborate description, not only of the Abbey and its pictorial and other treasures, but also of the grounds, which may be esteemed equally interesting. In addition to these advantages, it will be illustrated by a correct series of highly finished plates, embracing the Exterior and Interior of the Building, with a Ground Plan, Sections, and a large Map of the Demesne, from an actual survey, by which the intricate rides of this extensive inclosure may be more easily traced.*



**\*\*\*** The Regular hours for admission to Fonthill Abbey, are from nine to five, by the Postern Entrance, in the South Eastern Court.

The arrangement of this Guide has been adapted to the present plan of exhibition pursued at the Abbey, so as to render it more essentially useful to the visitor.



## ARRANGEMENT.

---

### SECTION I.

	PAGE
General Description of Fonthill Abbey and a Survey of its Exterior .....	1

### SECTION II.

Interior of the Abbey, and its Collection of Paintings, Cabinets, and other Curiosities in the Apartments successively shewn, .....	9
---	---

### SECTION III.

A Descriptive Guide through the Abbey Grounds.	
I. Walk through the Inner Park .....	69
II. Ride through the Domain .....	76
III. Walk through the outer Park .....	81

### SECTION IV.

An Historical Sketch of Fonthill and its Possessors; with brief notices of the former Mansions .....	87
--	----

---

*The following is submitted as the best Route for passing through the whole of the Abbey; and which the Visitors are respectfully advised to follow and adhere to.*

I. The Eastern Entrance .....	10
II. The Southern Entrance Hall .....	10
III The Oak and Tapestry Dining Parlour...	10
IV. Passage—ascend to .....	13
V. Nelson's Turret .....	13

	Page
VI. The Western Corridor .....	13
VII. The Oak Library .....	13
VIII. The Cedar Boudoir.....	14
IX. Anti Room .....	14
X. Anti Chamber .....	15
XI. The Eastern Corridor .....	15
XII. The Gallery Cabinet .....	15
<i>(return through XI. Eastern Corridor and X. Anti Chamber, to)</i>	
XIII. The Vaulted Library .....	16
XIV. The Chintz Boudoir—descend ....	17
XV. Latimer Turret—to .....	17
XVI. The Vestibule of St. Michael's } Gallery..... }	17
XVII. The Grand Saloon, or Octagon ....	18
XVIII. The Western Vestibule .....	19
XIX. The Great Hall.....	19
<i>(descend upon Lawn, then return through XIX. Hall, XVIII. Western Vestibule, XVII. Grand Saloon, to)</i>	
XX. The Eastern Vestibule .....	21
XXI. Portal beneath the Organ Gallery..	22
XXII. Great Dining Room .....	22
XXIII. Crimson Drawing Room .....	25
XXIV. The Grand Drawing Room .....	29
XXV. Beckett's Passage.....	35
XXVI. Octagon Cabinet .....	35
<i>(return through XXV. Becket's Passage, to)</i>	
XXVII. Northern Passage .....	37
XXVIII. The Crimson Breakfast Parlour ...	37
<i>(return to XXVII. Northern Passage, and proceed to)</i>	

# THE ROUTE.

vii.

Page

XXIX. The Porcelain Room .....	38
XXX. Lobby .....	38
XXXI. Vestibule of King Edward's Gallery	38
XXXII. King Edward's Gallery .....	38
XXXIII. The Vaulted Corridor .....	42
XXXIV. The Sanctuary .....	43
XXXV. The Oratory.....	43
<i>(back to XXXIV Sanctuary, and up)</i>	
XXXVI. Lancaster Turret—to .....	44
XXXVII. Lancaster Picture Room.....	44
XXXVIII. The Lancaster State Bed Room ...	45
XXXIX. The Lancaster Anti Room .....	47
XL. The Lancaster Gallery.....	47
XLI. The Tribune Room—ascend.....	48
XLII. Lancaster Staircase—to.....	49
XLIII. The Duke's Chamber .....	49
<i>(Descend XLII. Staircase, to)</i>	
XLIV. Duchess' Anti Chamber.....	49
XLV. Dressing Room .....	49
XLVI. Passage .....	49
XLVII. Duchess' Chamber.....	49
<i>(return through XLVI. Passage, XLV. Dressing Room, XLIV. Anti Chamber — descend XLII. Staircase to XXX. Lobby, XVII. Grand Saloon, proceed to XVII. Western Vestibule to)</i>	
XLVIII. Lobby .....	50
XLIX. Great Staircase Tower.....	51
L. The North Western Arcade .....	51
LI. The Western Nunnery .....	51
LII. The South Western Arcade .....	51
LIII. The Southern Nunnery .....	51



	Page
LIV. The South Eastern Arcade .....	51
LV. The Eastern Nunnery .....	51
LVI. The North Western Arcade .....	51
LVII. The Northern Nunnery .....	51
<i>(passthrough L. North Western Arcade to XLIX. Great Staircase Tower, to)</i>	
LVIII. Platform of the Great Staircase Tower	52
LIX. The central Tower—ascend to .....	52
LX. Gazebo, or Star Chamber .....	52
LXI. The Tower Gallery .....	52
<i>(descend LIX. Central Tower, LVIII. Platform, XLIX. Staircase to Basement, and enter XIX Hall, and round Foot of Stairs to)</i>	
LXII. Western Cloisters.....	53
LXIII. Fountain Court .....	54
LXIV. Anti Room .....	54
LXV. Passage.....	54
LXVI. Cabinet Staircase .....	54
LXVII. Passage .....	54
LXVIII. Lobby .....	54
LXIX. Gothic Cabinet .....	54
LXX. Lobby.....	56
LXXI. Terrace .....	56
<i>(crossing LXX, Lobby, LXIX. Gothic Cabinet, and LXVIII. Lobby, to)</i>	
LXXII. Western Yellow Drawing Room ..	56
LXXIII. Eastern ditto .....	61
LXXIV. St. Michael's Gallery, to .....	63
(GRAND SALOON OR OCTAGON & REPOSE. 66)	

## SECTION I.



### GENERAL DESCRIPTION

OF

### FONTHILL ABBEY,

AND

### *A SURVEY OF ITS EXTERIOR.*

---

“ No Gorgon’s direful face,  
No secret talisman, or fairy wand,  
These wonders wrought;—but Genius, Taste, and Power  
Combined, conceived the whole, and bade it rise  
Magnificent—its bosom to contain  
What plastic Nature and what skilful Art  
Could e’er achieve.”

---

**T**HE situation of FONTHILL ABBEY is very elevated, affording commanding views of the surrounding country. It is placed within an inner park of about six hundred acres, which a few years ago, bore a naked and barren appearance, but is now covered with smooth lawns, luxuriant woods, and thriving plantations. The Demesne is situated on the Western turnpike road from London, about four-

teen miles from Salisbury, six from Shaftesbury, and two from Hindon.\*

The most usual entrance to the ornamental grounds at Fonthill, is from the Turnpike road leading from Hindon to Salisbury. The outer gate is about two miles from the former, and thirteen from the latter place. It is situated near the village of Fonthill Bishop, where rises one of the sources of the river Nadder, and supplies a Lake which forms a principal ornament to Fonthill old Park. About fifty yards from the outer gate, is a lofty **ARCHED GATEWAY** with a **Lodge** on each side, admitting into the

**OUTER PARK,**

where the head of the widely extended **LAKE**, covered with majestic Swans and innumerable wild fowl, is the first grand object which attracts the eye. On the right hand, at some distance, one solitary remaining wing of the former mansion at Fonthill is left standing, as the only visible memorial of a magnificent but transient edifice, which was erected by a former proprietor of this demesne.

Through this Park the Visitor proceeds by the Inn at Fonthill Gifford, and thence a few hundred yards further to the Westward, where the

---

\* Visitors will find good accommodations, and meet with every attention, at the Lamb Inn, Hindon, and at the Beckford Arms, Fonthill Gifford; and refreshments of every description are provided at a reasonable charge, by the Landlord of the White Lion Inn, Bath, in the Abbey Fountain Court, which has been fitted up for the occasion.



## GROVE ROAD,

lined with Laburnums and other flowering shrubs, backed by the larger forest trees, leads to the

## BARRIER.

Here the Ticket is to be produced and examined, as if to give time for contemplating the most imposing view of the Abbey that has yet burst upon the tourist.\* Looking almost perpendicularly upwards, is seen the aspiring altitude of the centre tower, withdrawing the eye from the more diminutive but not less interesting portions of the building.

Having again received the passport, the visitor passes the barrier, and enters the

## INNER GROUNDS,

which immediately surround the Abbey, inclosed by a wall of considerable height, defended at the top by chevaux de frize. The circumference of this extensive enclosure measures about seven miles, but is so laid out with almost innumerable paths, as to allow within it a ride of twenty-seven miles without retracing a single step; and it may on the whole be considered as an immense labyrinth of combined art and nature.

Turning to the right hand, a gravel road leads almost directly to the

## SOUTH EASTERN COURT,

formed by the Southern Transept in Front, and the

---

\* From this point the Vignette in the title page was sketched.

Eastern Wing on the right hand (with its three beautiful windows) connected by the central tower.\*

Previous to exploring the *interior*, we shall give a general description of this superb specimen of architectural taste and execution, and take a cursory survey of its *exterior* beauties.

FONTHILL ABBEY is built in the pointed, or conventual style of architecture, and combines the elegance and convenience of a private mansion, with the character and appearance of an ecclesiastical edifice of the most imposing form and dimensions. It was built from a design of Mr. James Wyatt's, aided by the superior taste and judgment of Mr. Beckford. The triumph of genius is here displayed, in grandeur of conception and playfulness of fancy; contrasting the minute detail and diminutive forms of monastic arrangement, with the more gigantic and commanding features of the fabric.

It is built in the form of an irregular cross; with the four wings emanating from a central tower, two hundred and seventy feet in height, supported by four projecting pediments. The several branches of

---

\* It is arranged for ALL Carriages to *drive into this court*, and to set down their company at the Eastern Postern. Private carriages only will be allowed to remain in this court, and their horses taken to the stables; distinct enclosures are appropriated, near the stables, for post chaises, gigs and saddle horses. No Servant is authorised to demand any fees under any pretence whatever.

the cross differ considerably in extent : the shortest of these is on the West, and contains the Great Hall and Principal Entrance, extending about eighty feet ; from the ground floor of this Hall, a broad flight of stairs, formed of stone, conducts to the Grand Saloon, or Octagon.

The Eastern branch of the cross is the most extensive, and may be termed the nave, or body of the Abbey ; it was originally intended to form a gigantic chapel, one hundred feet long, fifty broad, and one hundred high ; the principal floor in this wing, is fitted up with a suite of three magnificent apartments with subordinate rooms and passages ; the higher stories remain at present unfinished.

The Northern and Southern wings are of considerable extent, and may be termed the transept. The former contains King Edward's Gallery, terminated by the Sanctuary and Oratory on the principal floor ; with the Lancaster suite of apartments above.

The Southern wing is much more varied and extensive, containing St. Michael's Gallery, with several suites of rooms and other galleries ; which, with the western cloister, enclose a square paved court, having in its centre a Fountain, playing into a marble basin.

Having endeavoured to give an idea of the *general* shape and features of the building, we shall describe its EXTERIOR appearances. The most striking feature



in the SOUTH EASTERN COURT is the Eastern wing, which is said to have cost upwards of one hundred thousand pounds in its erection. On the south side of this wing, are its three gothic windows, forty-five feet high, and thirteen wide, divided into four compartments. Above these windows is a row of seventeen arches, intended to give light to a corresponding series of highly ornamented interior windows, belonging to the Basilica.

The eastern angles of this wing are terminated by two octagon towers of considerable dimensions, formed after the model of St. Augustine's Gateway at Canterbury. In the first division from the cornice, these towers are ornamented with rich tracery, which is esteemed particularly fine and adds much to their grace and beauty.

The court is bounded on the western side by another wing projecting at right angles from the centre tower; and though much less striking in its general dimensions, presents at least one conspicuous and highly ornamental feature—the eastern oriel, projecting about two feet, supported on corbels, formed by angels holding emblazoned shields charged with the arms of Beckford and Gordon-Aboyne. The upper part of this oriel is also enriched with sculptured mouldings, and the Beckford, Mervin, and Hamilton crests, in high relief.

Passing from this court to the Lawn, the Visitor is presented with the

## SOUTH FRONT;

perhaps the most interesting and diversified of the whole. In the centre are the Southern Cloisters, composed of five well proportioned pointed arches, with labels resting upon projecting figures, most exquisitely sculptured. Beneath these arches are seen the highly wrought compartments and tracery of the Oak Parlour Windows. Above the arches is an external cornice, formed of a stone wreath, ornamented with armorial family bearings, and surmounted by an elegant open battlement. Projecting about eight feet beyond the front of the cloister, is the square tower at the south eastern angle, supported by two stupendous buttresses. At the base of this tower is the entrance to the South Hall, enriched with carved stone foliage, and sculptured spandrils.

Proceeding towards the

## WEST FRONT,

the Visitor passes the Western Cloister to the exterior front of the Great Hall, pierced by an amazingly large arched door-way, enriched to a great depth by stone mouldings and columns. Two buttresses at the angles, terminate in ornamented pinnacles; and over the centre of the door is a bracket, supporting within a niche, a very fine statue of St. Anthony, of Padua, by *Westmacott*; the whole being surmounted by a Latimer cross flory.

Above this entrance is the terminating oriel of St. Michael's Gallery; the base springing from fan work groin, richly sculptured with emblazoned shields.

Beyond the Hall are the pediments adjoining the base of the Octagon, with battlements one hundred feet from the ground, ornamented with turrets and pinnacles. From the centre of these pediments, springs the major tower, which is supported by arches springing from the nunnery floor ; on which, at the angles, rest eight buttresses, gradually diminishing, so as to lessen the enormous weight of the tower, and terminating in pinnacles richly sculptured. The summit of the tower is surrounded by battlements formed of rich open screen work.

The NORTHERN SIDE presents nothing very remarkable, except a projecting oriel, intended for the site of the grand stair case, and varied views of the gigantic eastern wing with its beautiful and richly sculptured octagon towers.



## SECTION II.



THE

INTERIOR OF THE ABBEY,

AND ITS

*COLLECTION OF PAINTINGS, CABINETS,*

AND

OTHER CURIOSITIES,

IN THE APARTMENTS SUCCESSIVELY SHEWN.

---

“ Through the emblazoned halls,  
The storied galleries and princely rooms,  
A bright galaxy of heraldic stars,  
Long lines of noblest ancestry declare.”

“ Here burst at once  
Upon the astonished sight, the rarest spoils  
Of Eastern mines and of Peruvian ores—  
The gold which Tagus in his waters rolls—  
The shining sands of famed Pactolus—and  
All precious metals with more precious gems  
Adorned—a world of wealth—a radiant heaven  
Of matchless beauties!”

---

HAVING surveyed the *exterior*, and again returned to the South Eastern Court, we shall conduct the Visitor through the INTERIOR of this astonishing edifice.

At the base of a square tower, and beneath a gothic window of painted glass, is a Postern, leading into

I. THE EASTERN ENTRANCE;

a small plain room, forming a Lobby to several suites of subordinate apartments. Two steps beneath, a richly moulded archway admits into

II. THE SOUTHERN ENTRANCE HALL;

a pleasing, well proportioned apartment, the floor of black and white squares, with an elegantly groined ceiling divided into three compartments. A pair of folding doors on the south side open upon the Lawn, and command a landscape of varied beauties, with the deep wooded Bittern Dale in front, bounded by the Wardour Terrace and more distant Wiltshire Hills.

Returning to No. II, the entrance, the Visitor passes through a passage and anti room into

III. THE OAK AND TAPESTRY DINING PARLOUR.

This handsome apartment is wainscotted with dark coloured oak, and is strikingly splendid in its decorations, having two large pieces of tapestry adorning the northern side, and two smaller pieces the eastern side. It is hung with blue silk damask furniture, lined with scarlet baize and edged with fringe, in which is worked the tressure of Scotland. The ceiling is tessellated by a white moulding on a pink ground, with bosses at the intersections.

This parlour is lighted by three pointed windows, which form the lower story of the western oriel, and

five others, which correspond with the arches of the southern cloister. The lower compartments of these windows are formed, like most of the other windows of this magnificent abode, of four immense squares of plate-glass, commanding a rich and varied landscape over the American plantation and its surrounding vale, intersected by the half hidden lake, beyond which, rises the forest enclosing Wardour Castle. This beautiful Landscape is reflected in a magnificent mirror over the mantle piece enclosed in an oak frame, richly carved in very high relief, with foliage, fruits, and flowers, by *Gibbon*.

The upper compartments of the windows are filled with tracery, enriched with painted glass by *Eginton*, after drawings by Hamilton, representing a series of historical personages.

Against the piers of the southern windows are fixed (750\*) four elegantly formed trumpet GIRAN-DOLES, richly gilt and chased. On each side of the fire place stands (748) a CABINET BOOK-CASE, with high relief oak carved pilasters and friezes, surmounted by mirrors, with projecting figures supporting an entablature. At the upper end of the apartment is a magnificent collection of SILVER-GILT EMBOSSED PLATE. In the centre of the upper division is (813) a very elegant silver-gilt EWER and DISH, chased in festoons of flowers, and (818) a pair of silver-gilt

---

\* These numbers refer to the printed Sale Catalogue.



EWERS on tripod goat's legs, winged snakes, and ebony handles.

In the centre of this second division is (823) a silver-gilt TEA URN and STAND ; on each side are (789) a pair of highly chased CAKE BASKETS, and on (825) a gilt gothic SALVER, richly chased and engraved, stands (813) an ancient embossed silver-gilt EWER and DISH, elegantly chased in festoons of flowers ; at the opposite corner is (826) another silver-gilt gothic SALVER, on which is placed a curious antique shaped EWER of or-moulu, made at Granada, elaborately engraved in the Moorish style. Also on this division are placed (814 & 815) a pair of richly embossed silver-gilt SALVERS, with chased borders, a rose and crown in the centre, and initials of William and Mary.

On the lower division in the centre, is (1190) an ancient gilt TEA KETTLE, with STAND and LAMP, covered with engraved scroll work. At each corner is placed (829) a magnificent HANDLED TAZZA or BOWL, modelled after the antique in a style of superior excellence ; the borders and masks are most beautifully chased ; within each Tazza is placed (827) a most noble and elegant silver-gilt EWER, executed with great truth and feeling, after the manner of the antique.

On the lowest division stand a richly chased silver-gilt CASKET ; (816) a pair of silver-gilt CUPS and COVERS richly engraved with onyx knobs ; and (1061) a silver CUP externally engraved with Noah's sacrifice,

lined with silver-gilt and mounted upon a chased socle.

On the tables in the centre of this apartment is displayed (762) a dinner and dessert service of rare old DRESDEN PORCELAIN, elaborately enamelled in views of the principal sea ports and towns of Holland, painted for the prince of Orange. In the centre of this beautiful assemblage of Porcelain is (787) a very elegant PLATEAU of massive SILVER, with a richly chased bordering; on it are placed three GILT BASKETS, supported by female figures; and (788) a tastefully designed CORBEILLE, supported by infant Satyrs; also two exquisite tripod china VASES, most delicately enamelled with the four Seasons, the stand and necks being richly gilt.

Passing through No. IV. a passage in the south western corner of this parlour, we ascend

V. NELSON'S TURRET,

so called from a bust placed at the summit of the stairs to commemorate his visit to the Abbey in 1801, where he was entertained in a style of unique magnificence for several days. At the summit of this Turret is

VI. THE WESTERN CORRIDOR,

having a window on the left, and lined with specimens of Porcelain on the right. It leads to

VII. THE OAK LIBRARY,

so called from its pannels of deep coloured oak. The ceiling is richly moulded, and adds much to the pleasing effect of this apartment: it is lined all round with oak-book cases, forming a distinct Library of rare and

valuable books on the Polite Arts, originally intended for the use of the artists who were employed upon the works at Fonthill.

There are three windows on the north side; the centre one is in a deep recess, and is formed of plate-glass, looking into the Fountain Court. The side windows are of smaller dimensions, beautifully painted by Pearson.

In the left hand window is placed a marble FIGURE of Cleopatra reclining, and each side of the centre window are a few highly finished Drawings on Vellum with Bacchanalian subjects from *Poussin*.

At the north-west angle of the Board of Works is

VIII. THE CEDAR BOUDOIR,  
forming a most fragrant and secluded study. It is a small octagon fitted up with cedar ceiling, panneling, and shelves, filled with an interesting collection of cabinet volumes. In the recesses of the windows are placed (267) a fine antique BRONZE of BACCHUS with the infant Hercules, and another small bronze figure.

Passing through the Oak Library, the Visitor enters

IX. AN ANTI ROOM,  
hung with prints and paintings; and amongst the former, are two curious OLD PRINTS of the meeting of Henry the Eighth and Francis the First, in 1649, by Hollar, and another of the English encampment at Portsmouth, in 1545. There are three PAINTINGS of



former Fonthill Mansions,—one being of that which was standing in 1566, when the Mervins possessed the estate; and two of that which was burnt down in 1755; also several several other paintings and drawings.

#### X. AN ANTI CHAMBER,

fitted up with book cases, and hung with various prints. It also contains (293) an INLAID COMMODE, with Italian marble slab, and (299) a rose-wood and BUHL BOOK CASE with mouldings or masks in ormoulu. Amongst the PRINTS is (309) a curious representation of a Tournament, and several others from Raphael, &c. On the mantle piece is (297) a richly chased LIBRARY CLOCK; on each side are (302) enamelled French china URNS, and (298) a pair of BRONZE figures of Antinous.

The anti-chamber opens into

#### XI. THE EASTERN CORRIDOR,

forming a passage of communication to

#### XII. THE GALLERY CABINET.

This apartment formed Mr. Beckford's summer chamber; it is lighted by two windows, one looking over the south cloister, and the other commanding a charming view of the Lake and American Plantation. It has two recesses, one containing an EBONY CABINET inlaid with marble birds and flowers, and the other, a very rare tea and coffee SERVICE of the finest MOSAIC and flowered enamel. Each side the window is placed a black and gold JAPAN CABINET, on which are beautiful Porcelain VASES.

Amongst the PAINTINGS in this cabinet, the following may be selected:—In the centre of the eastern side is (140) the “Dropsical Woman” with her attendant Physician, Nurse, and Daughter, by *Gerard Douw*. To the left is (229) by *Ruysdael*, a Woody Landscape and Figures, with a view of the Castle at Bentheim.

This picture is richly coloured, and is a fine specimen of this celebrated master.

On the right hand is (112) The Ruins of an Ancient Abbey. . . . . *Vanderheyden*.

Painted with great nicety and truth, and is very highly finished.

On one side the south window, is (242) a Lady enticing a Parroquet, with her attending page, and on the other side is (91) a Man selling fish to a Lady.

*Mieris*.

These are painted with much taste and genius; they are richly coloured, and transparent in effect.

Above these are (277 & 278) a pair of Landscapes with Cattle. . . . . *Teniers*.

They are painted in a fine silvery tone.

To the right of the other window is (90) Boreas carrying off Orethea. . . . . *Vanderwerf*.

This elaborate painting is beautifully composed and highly finished. The reflection and shade upon the face of one of the figures is very happily managed. Several other interesting paintings adorn this cabinet.

Returning through the Eastern Corridor and Anti-Chamber, the Visitor enters

XIII. THE VAULTED LIBRARY;  
so called from the roof, which is elegantly groined.

It is fitted up with a choice collection of Voyages, Travels, and Biography, placed in oak book cases. It leads to

XIV. THE CHINTZ BOUDOIR,

adorned with a handsome MIRROR, so placed in front as to reflect the lengthened vista of the Galleries, terminated by the lovely landscape seen through the opposite window. In front of the Mirror is placed (318) an elegant pier COMMODE, formed by pannels of raised black and gold JAPAN, enriched with or-moulu friezes, and surmounted by a marble slab. On it is placed (323) a handsome or-moulu CLOCK, mounted on a spiritedly modelled horse, richly gilt and chased; near it are (333) a pair of curious ORIENTAL VASES, shaped and coloured from the Lotus plant, richly mounted on gilt pedestals.

This apartment is also fitted up with oak book-cases, filled with works of a superior description.

A few PAINTINGS are in this room, two of them by *West*, the subjects selected from the Revelations, and a very elaborately finished painting by *L. da Vinci*, of the Virgin and Child, with a saint and angel in adoration. In the distance are a landscape and some architectural designs.

From the Yellow Boudoir a spiral stair-case, in the Latimer Turret, leads down to

XVI. THE VESTIBULE OF ST. MICHAEL'S GALLERY, formed by an arch eighty feet high, twelve wide, and



sixteen deep. Here the astonishing wonders of the place more fully open to the spectator. To the right is seen the dazzling light and gorgeous colours of St. Michael's Gallery; to the left is the centre wonder of the Abbey,—

XVII. THE GRAND SALOON, OR OCTAGON.

This magnificent apartment is the genuine result of the late Proprietor's own taste and genius, and it forms the most imposing feature of grandeur amongst the many which this extraordinary edifice exhibits.

It is one hundred and twenty-eight feet in height, formed by eight double clustered piers, supporting arches eighty feet high, which sustain the superstructure of the Tower. These arches are much admired, both for their extraordinary design and beautiful execution. Four of them contain each a pointed window, filled with glass, beautifully painted in imitation of those so celebrated in the monastery of Batalha in Portugal; the tints of which, reflecting a corresponding shade upon every object around, either bright or sombre, as the sun revolves, "produce an enchanting play of colours."

Above these are twenty-four open arches, divided into compartments of three, with richly sculptured parapets, guarding the Nunneries and their intervening arcades.

The centre columns of the piers continue about 90 feet, to the top of the Nunnery arches, terminating

in a rich foliage capital. On these rests a corbel, from which springs a beautiful groining of fan work, supporting a Lanthorn, formed by corresponding columns and capitals, with pendant drops. The Lanthorn is lighted by eight windows, with richly painted Mosaic borders; and the whole is crowned by a beautifully vaulted ceiling of groin work, embellished by intersection and centre flowers, with deep relief mouldings.

The peculiar effect of the pointed style of architecture is no where more happily illustrated than in the Octagon at Fonthill, where its effect upon the spectator is beyond description. No one who possesses either taste or feeling, could view this beautiful specimen of the style, or contemplate the sublimity of its features without emotion. The effect produced, especially when the shades of light are finely intermingled, sometimes bright in glowing colours, and at others indistinct in solemn gloom, is altogether calculated to engross the thoughts, arouse the feelings, and fill the mind with awe and admiration.

From the Grand Saloon, the Visitor passes through

XVIII. THE WESTERN VESTIBULE,

with a recess on each side; the left hand one contains a black EBONY CABINET; the other forms a lobby to the great stair-case Tower. Proceeding, the Visitor descends the flight of stone steps, and enjoys a few refreshing turns upon the lawn; returning, he again enters

XIX. THE GREAT HALL.

On passing the great Western entrance, the Visitor is struck with the majestic dimensions of a pair of oak Gothic Doors, thirty feet high to the point of the arch. They are divided by ribbed mouldings into compartments, and are suspended upon eight wrought hinges, weighing upwards of a ton, but are so constructed as to allow the lofty doors to swing with the greatest facility.

The Hall is seventy-eight feet high, sixty-eight feet long, and twenty-eight feet wide. The oak roof appears particularly striking, and is a miniature imitation of that of Westminster Hall; it has highly wrought brackets, ornamented with pendant carved drops, and is decorated with sixty-eight emblazoned shields representing the arms of Mr. Beckford and his principal quarterings.

The light is admitted by three gothic windows on the south side; the compartments of which, are copied from some very ancient specimens in Canterbury Cathedral. The arches of the windows are formed of stone tracery, the centre being emblazoned with the royal arms of England, surrounded by the Lancaster Roses, by *Eginton*.

Opposite each window is a corresponding recess hung with crimson curtains, and with stone parapets neatly sculptured. The centre recess contains a marble Statue of the late alderman Beckford in his robes of office as lord Mayor of London, holding in his right hand a copy of the Magna Charta.



On the ground floor is placed (1562) the LAOCOON, modelled from the celebrated original cast by Carbonneau of Paris ; the exquisite moulding of this splendid object of art, stamps it as one of the finest specimens of bronze existing.

A spacious MINSTREL GALLERY, extending quite across the Hall, guarded by a parapet of appropriate stone screen work, surmounted by a crimson cushion, is placed over the inside of the grand western entrance ; the stairs leading to which are secreted in piers on each side of the door-way.

Over this gallery is a small window of ancient stained glass, representing a Madona and Child ; beneath which is an ancient piece of tapestry, from one of Raphael's Cartoons, of Paul preaching to the Ephesians.

A very handsome flight of twenty-five stone steps, guarded by a balustrade of open stone work, springing from octangular pedestals, extends nearly the whole width of the Hall, and tempts the Visitor to ascend to the

#### WESTERN VESTIBULE,

through which are seen columns, whose vaulted terminations gradually display their extraordinary altitude, as the Visitor repasses the Octagon to

#### XX. THE EASTERN VESTIBULE.

This, like the three other corresponding Vestibules of the Octagon, recedes sixteen feet, and is terminated

by beautiful stone screen work, divided into compartments, filled with gilt gothic trellis work. Above this are five open compartments admitting light into the organ gallery, guarded by a stone parapet.

In front of this screen work is a TRIBUNE, with a beautifully sculptured parapet and frieze of foliage; beneath this tribune, is

XXI. A PORTAL,

with a very deep characteristic groined roof, admitting into

XXII. THE GREAT DINING ROOM,

being the first of a suite of magnificent apartments on the principal floor in the eastern wing. It is nearly a cube of twenty-two feet, with a deep receding window looking into the eastern court; the sides pannelled with oak. The walls, windows, and doors are hung with crimson damask, and the floor covered with an immense Turkey carpet.

Opposite the entrance is an extended recess, containing a magnificent MIRROR, in which is reflected the Hall and its door-way, with the long green avenue beyond, producing a very pleasing deception. In front of this mirror is placed (1366) an elegant SALOON COMMODE, formed of ebony, and pannelled with specimens of the finest old japan; the angles formed by antique trusses elaborately chased in bronze and gilt in or-moulu; the feet, scroll enrichments, and mouldings, are in the finest taste, and most superior in point of chasing and gilding; with a solid slab of

Italian marble. On this stands (1367) an OR-MOULU CLOCK of classical design, with finely modelled figures of Time and Genius, contemplating the bust of Homer, mounted on a bold and massive plynth, relieved by bas-reliefs, elaborately chased in subjects from the Iliad.

On each side the fire place stands (1361) a SPLENDID CABINET, ten feet high, with richly inlaid tortoise-shell fronts, and raised figures and mouldings, highly chased and gilt. Each cabinet is surmounted by an oriental China Vase and Cover.

To the left of the door stands (1347) a singularly beautiful and costly CABINET composed of ebony; the centre supported by two fluted columns, with capitals of or-moulu, between which is a superb pannel of Florentine mosaic; a vase of flowers composed of the rarest gems, and a tablet of the same above; four small drawers with birds on each side: above, is a low glazed repository, and a small door at each end, fronted with Florentine gems; the mouldings are of chased or-moulu, in rich handsome taste. On the summit is placed (1233) a very fine GROUP in IVORY, by *Fiamingo*, representing Youth and Age, and also (1364) a pair of IVORY VASES, mounted in silver gilt, elaborately sculptured in high relief, with the Triumph of Neptune and Amphitrite, and a Dance of Bacchantes from *Rubens*; within the glazed repository are several CRYSTAL, AGATE, and JASPER CUPS, COVERS, and VASES, richly mounted in silver and gold.



Each side of the window, on EBONY STANDS with mother of pearl tops, are placed (1142) a pair of TRANSPARENT CASKETS, framed in ebony, delicately pencilled in gold: the pannels are of the most pure and brilliant CRYSTAL, separated by groups of twisted columns of the same transparent material.

To the right of the door stands (1138) an EBONY COMMUNE, with mosaic pannels, architectural centre and wings, richly ornamented and surmounted by a marble slab; on it is placed a pair of small mounted BOWLS, and a pair of nautilus SHELLS, mounted on chased silver-gilt.

Amongst the PICTURES in this apartment may be selected:—Over the mantle piece (269) St. Jerome at devotion. . . . . *P. Veronese.*

This is a grand gallery painting, with a peculiar richness and vigour in the tints and colour. The expression of St. Jerome is elevated, yet remarkable for ease and simplicity; and the Virgin, Infant, and Angels are expressed in chaste and lively colours. The companion to this painting, by the same Master (the Communion of St. Jerome) cost the British Institution 3,000 guineas.

On the west side over the door is (141) the Interior of a Grand Saloon of Pictures, with characteristic Specimens of the Works of several distinguished Painters, beautifully coloured. . . . . *Van Opstael.*

On the left hand is (252) the Adoration of the Shepherds . . . . . *Philip de Champagne.*

The lights and shadows of this painting are remarkably fine, and the attitude and fore shortening are much admired.

Beneath is (177) The Marriage of St. Catharine,  
*G. Bellini.*

This fine specimen was formerly in the oratory of the Doge Loredano. It is finely coloured, and the subject is treated with great taste.

On the side opposite the entrance is (279) The Martyrdom of a Saint. .... *Palma.*

This well drawn and highly coloured painting is in the finest and boldest style of the Master.

Underneath hangs (186) a very fine landscape with the Story of Io. .... *Claude.*

Over the door way leading into the Crimson Drawing Room is [286) a landscape with bold rocky scenery and cataract, with Diana and Acteon, and Nymphs bathing.

From the Great Drawing Room, the visitor is shewn into

#### XXIII. THE CRIMSON DRAWING ROOM.

corresponding in character with the last; the furniture and hangings are of crimson damask, and it contains a very valuable collection of Paintings, Cabinets, &c.

Opposite the window is (1151) a magnificent EBONY COFFER, the pannels of beautiful Florentine mosaic, with bunches of fruit at the corners.

In the centre of the north side is (1155) a superb red TORTOISESHELL and BUHL ARMOIRE, most exquisitely inlaid, with chased or-moulu enrichments. This splendid object was executed for Louis the XV. and

stood in the king's cabinet at Versailles. On each side is a magnificent JAPAN COMMODORE, sumptuously mounted and enriched with marble slabs; on one is (1139) a very rare and perfect Japan Bowl, on a massive or-moulu pedestal, formed of winged chimeras.

To the right-hand of the door is (1195) a superb CABINET of EBONY and other costly materials, in imitation of an architectural facade: the niches, in the centre, are filled with small groupes by *Bauchardon*, being the original models, in miniature, by that distinguished French sculptor, for the embellishment of a public fountain constructed by him in Paris. They are placed within columns of rosso antico; the pannels of the drawers are of lapis lazuli and blood-stone, set with forty rubies and emeralds; the ornaments are richly chased and gilt, and the stand is in correspondent taste.

In front of the fire-place is (1333) a florentine SLAB of MARBLE on an EBONY STAND, supporting (444) a beautiful sculptured MODEL of the TOMB of SCIPIO, in *Rosso Antico*, marble.

Each side (1144 & 1145) a superb console of ebony, supporting (1542) a pair of magnificent silver-gilt BASKETS, formed of ears of wheat.

In this room are placed several solid EBONY CHAIRS, richly carved, on silver castors, once belonging to



Cardinal Wolsey, and were brought from his palace at Esher.

On the entrance side is (249) *SIBILLA LIBICA*.

*Lud. Caracci.*

This picture was formerly of high celebrity at Ferrara, and was subsequently in the Lansdown collection. The Sibil is seated before a tablet, and surrounded by a groupe of boys who are busily employed in collecting and recording her predictions. The figure of the female is in broad and simple style; those of the boys, who are in action, display the finest anatomical design.

Beneath hang (144 and 145) a Garden Scene, and an Interior, with a Card Party at a Masquerade; a charming pair of Paintings by..... *Watteaux*.

In the centre of this side is also (187) a Sea View on the coast of Holland..... *Backhuysen*.

This choice specimen is from the collection of Mr. Vandergucht; a man of war is lying to for its boat and crew, which is rowing towards it; with other vessels steering their various courses. The sea is characteristically agitated, and is coloured with great truth.

On the side opposite the window is (297) the Adoration of the Magi, in a romantic Landscape, finely coloured. .... *Bonifacio Bembi*.

On the left-hand is (313) Charity with Infants nurtured. .... *Guerchino*.

The colouring is bold and the anatomy remarkably fine.

Beneath is (87) a Landscape with Ruins and Castle.  
*Jansen.*

To the right-hand is (194) a Sculptured Vase of Flowers, placed on a table in a Garden Scene.

*Van Huysum.*

This piece is in the Artist's finest time and manner.

On the right-hand is (197) *Rinaldo and Armida*, vigorously painted. .... *Guerchino*.

Beneath is (75) *View of a Dutch Village; a Herdsman driving his Cattle, with a Portrait of himself on horseback*. .... *Paul Potter*.

And still lower is (181) the *Infant Saviour*. *L. da Vinci*.

This exquisitely finished painting represents the Saviour seated before a rocky back Ground, between the Trees of Life and Knowledge: the slain serpent is thrown over a branch of one of them, and under the foot of the infant is the apple.

A little to the left is (171) *The Descent from the Cross*. .... *Rembrandt*.

This is a beautiful and transparent specimen; the figures are finely grouped and extremely expressive, especially Mary fainting.

Over the mantle-piece is (239) *The Laughing Boy*, with a toy in his hand, half figure. .... *L. da Vinci*.

This beautiful bit of nature exhibits with the happiest effect, the truth and sweetness which distinguish the works of this great master. It was brought to this country by the late Sir William Hamilton.

Each side is (293 and 294) *Exterior of a Public House, and a party regaling*. Also *Skittle Players, in a Court-Yard of a Farm House, a pair*. .. *Teniers*.

This pair are freely pencilled and richly coloured, and are from the Duc de Praslin's cabinet.

Above these is (180) a *LANDSCAPE*. *Gasper Poussin*.

This grand Landscape is composed of fine mountainous scenery, and at the foot of it is a woody glade, where figures are reposing; a conflagration of some buildings on the half-ascent of the hills, is represented with great spirit, and gives a lively interest to the scene.

Above is (166 and 167) a pair, the Elements of Water and Fire. .... *Bassano*.

The former is illustrated by a Fish Market, and the latter by the figures of Venus and Cupid at the forge of Vulcan.

Near these are (162) an original Portrait of Dona Juanna of Austria, by *Sir Anthony More*; and (163) a Portrait of the young St. Louis Gonzaga, as a standard bearer in armour, by .... *Bronzino*.

Below is (184) The Judgment of Solomon, a highly finished piece by .... *W. Mieris*.

And (190) An Interior, by .... *P. de Hoo*

A lady elegantly dressed in a white satin robe, with a spaniel on her arm, approaching the outer hall to receive a gentleman in full dress: a female servant with a basket before her, domestically employed, and caressing a hound. The sunny light thrown on the buildings on the opposite side of the canal, running before the house, produces a fine effect at the entrance door, and happily diffuses itself with the lights through the red curtains of the window, and from the anti-chamber: a faithful portraiture of a Dutch House.

From the Crimson Room, a door opens into

XXIV. THE GRAND DRAWING ROOM,  
a most drawing magnificent and imposing apartment. The surbase is of oak, as is also the ceiling, which partakes of the Italian character, having impending beams with deep mouldings, supported by carved brackets picked out with gold.

The just proportions, being nearly a cube of thirty-five feet, are extremely striking. It is hung with deep blue silk damask of great richness and beauty,



which is nearly covered with a most valuable collection of PAINTINGS.

From the centre of the ceiling is suspended a most magnificent gilt and chased CHANDELIER, with twenty-four branches. The floor is covered with (1546) a tapestry CARPET, of immense size and great brilliancy and beauty of colouring, and which was manufactured expressly for the emperor Napoleon. It has a CHIMNEY PIECE of gothic character, most elegantly designed and richly carved; the upper compartments being filled with mirrors. The CHAIRS, &c. are remarkably handsome, being carved from the antique and richly gilt, and lined with silk damask to match the hangings of the room.

In the centre of the apartment stands a SPLENDID SALOON TABLE, brought from Egypt by the *Emperor Buonaparte*, and presented to the Empress Josephine. It is formed of a circular SLAB of the very rare *brecche universelle*, of extraordinary size, the diameter being four feet on a grand and massive STANDARD, formed of THREE BRONZE DOLPHINS, sumptuously gilt, in or-mat, on a corresponding PLYNTH, and ebony PEDESTAL, on which is placed (1541) a curious specimen of JAD STONE, of compressed globular shape, most superbly mounted in gold and silver gilt, as an ORIENTAL HOOKAH, or SMOKING PIPE. It is set with a variety of real gems, consisting of diamonds, emeralds, opals, avanturine, chrysophas, lapis, &c. The pedestal is elaborately chased, and enriched with

antique scroll borders and medallions in bas-relief. This unique and princely object of luxury formerly belonged to Tippo Saib, and formed part of the plunder at the taking of Seringapatam. Also (573) a MAGNIFICENT CUP, COVER, and STEM of ivory, sculptured by the celebrated artist Magnus Berg, medallist to the Emperor of Germany. The bowl is finely carved with a forest scene, and figures hunting wild animals. On the lid are Diana and her Nymphs asleep, amidst animals, after the fatigues of the chase, and a figure of Diana surmounts the lid. A finely embellished and sculptured figure of Hercules forms the stem. The cup is lined with silver gilt, and the socle is formed of silver gilt and richly chased.

In front of the window stands (1575) a splendid SECRETAIRE, from the *Garde Meuble at Paris*, most elaborately inlaid by *Riesner*, in fanciful designs sumptuously enriched in highly chased bronze, gilt in or-mat, finished and executed with that degree of elaborate care, for which the Artist was so justly celebrated. Each side are four EBONY TRIPODS, inlaid with silver and encompassed with or-moulu mouldings, and on which are placed gilt candlesticks.

On the north side, opposite the window, are two superb BUHL and EBONY CONSOLES, or BOOK-CASES, enriched with mouldings, masks, and friezes in bronze gilt, enclosed by two glazed and one paneled door, and surmounted by a fine *Verd-de-mer* marble, on

which are placed (1166) a pair of MEDICI URNS, of Sevre Porcelain richly enamelled and pencilled.

In front of the fire place is (1146) a most curious and beautiful CANTEEN of JAPAN, from the collection of the *Duc de Bouillon*, consisting of a portable frame, within which is a Mandarin seated with a taper in his hand, the flame of which is silver:—the figure being hollow, is used as a bottle, the liquor designed to be admitted through the tube of the taper, and the ears of the figure being perforated for the air to escape on filling it.

This grand apartment contains a very valuable collection of paintings, amongst which we shall select a few of the most remarkable.

Over the entrance door is (246) a Portrait by himself, of *Schalken*, the famous Dutch painter, by candlelight.

This is a highly finished painting, and the effect of the candlelight, as contrasted with that of the moon shining through an open window, is admirable.

In the centre of the west side is (199) Abraham and Isaac proceeding to the place of sacrifice, by the late president ..... *West*.

This is a grand Gallery Picture, finely composed and richly coloured, Abraham is represented as pointing to Mount Moriah, and Isaac as a florid youth, on the point of placing a bundle of wood on his shoulder.

Beneath is (248) the POULTERER'S SHOP.

*Gerard Douw.*



This exquisite chef-d'œuvre is one of the master's most elaborate performances. At the opening of an arched window is seen a girl bargaining with an old woman for a hare, which the latter holds up in her left-hand. Upon the cill of the window are poultry and a blanket, which are reflected as in a mirror on the highly polished surface of a metal pail; a cock in a basket is feeding below; a peasant appears near a door in the distance, bargaining with a woman for a fowl: the interior is illumined in a tender, warm tone.

To the left-hand of the Poulterer's Shop is (147) The Temptation of St. Anthony. . . . . *Teniers*.

This is a brilliant and curious specimen, painted in a bold and silvery manner, and is supposed to have been the original attempt for his altar-piece in the church of Meerbeck, which is the same subject, with the figures as large as life. The composition is curious and bespeaks a fertile imagination.

On the right-hand side is (238) A VILLAGE FETE. *Teniers*.

The subject of this painting corresponds far more than "The Temptation" with this Master's general selection. It is known as the "Sign of Teniers," with figures dancing to the music of a bag-piper. The attitudes are natural and well chosen, especially the dancing figures in the centre.

In the centre on the north side, opposite the window, is (164) A Representation of the Trinity, in which the artist has introduced his own portrait and that of his scholar Rubens. . . . . *Otho Venius*.

Over this is (299) a Landscape, and rich Woody Scene, with cattle and other figures. *Gainsborough*.

And above is (195) Pastoral Figures, in a pleasing Landscape. . . . . *Westall*.

This sketch is richly coloured, and the figures happily grouped.

On the left-hand of these is (236) *The Virgin and Child, with St. Catharine, St. John, St. Jerome, and St. Mary Magdalen.* . . . . . *Bonifacio Bembi.*

The composition of this painting is grand; the figures are finely drawn, and the draperies richly coloured.

In the corresponding situation with the last painting is (183) *The Interview between Job and his Friends.* . . . . . *Salvator Rosa.*

One of Job's friends, habited as a philosopher, is represented in the act of reasoning with him, while a soldier, clad in armour, with uplifted arms, and bitter expressions of grief upon his lips, is commiserating the patriarch. The tempter appears above. The pathos of the story is greatly enhanced by the solemnity of the colouring. This painting was formerly in the Santa Croce collection, and has always been considered to be one of the finest of Salvator Rosa's productions.

On the east side, between the mantle-piece and the door, is (230) *Joseph relating his Dreams to his Father and his Brothers.* . . . . . *Victor.*

This picture is amongst the finest of the Master. The pencilling is extremely delicate and the local light remarkably fine. The countenances are all consistently expressive.

Beneath hangs (260) *The SEA PORT, or "Embarquement de Vivres."* . . . . . *Berghem.*

This celebrated painting belonged to the Praslin Cabinet, and was considered as one of the three principal ornaments of that collection. It represents a groupe of figures and cattle on the shore of the Gulf of Genoa, which is enlivened with buildings and shipping, in the finest style of the Master.

On the other side the mantle-piece is (63) *Le Jardin D'Amour*; containing Portraits of Rubens, his Wife, Vandyke, Snyders, &c. . . . . *Rubens.*

In this brilliantly coloured painting is introduced the celebrated Chapeau de Paille Portrait.

Below this is (311) A Sea View, with Men of War, Boats, and a fresh Breeze. . . . ., *D. Vleiger*.

Several other interesting specimens of the Flemish and Dutch Masters, adorn this room, for which see the Catalogue.

From this magnificent apartment we enter

#### XXV. BECKET'S PASSAGE,

so called from a large full-length Portrait, in stained glass, of this Saint, in his canonical dress, placed at the extremity of the passage.

A few paintings are hung in this passage; amongst which are:—

(357) Monkeys feasting, . . . . . *Teniers*.

(227) Landscape, with dead game, a cat, &c. *Grief*.

(263) Portrait of an Architect and his Wife.

*Rembrant*.

(159) The exterior of a Cottage, with dead poultry, game, vegetables, &c. . . . ., *Grief*.

This passage is terminated at the south by

#### XXVI. THE OCTAGON CABINET.

a very charming apartment, lighted by two narrow windows of plate glass, and is fitted up with a very choice collection of PICTORIAL GEMS, among which may be enumerated, (198) Exterior of a Farm-house, with Figures. . . . ., *Teniers*,



This is an interesting piece; the grouping, execution, and colouring are equal to any of this master's productions. It has been engraved by Le Bas as "*La Ferme.*"

A Lady feeding a Parrot . . . . *F. Mieris, the elder.*

This rare and precious gem is from the Cabinet de Praslin, No. 68.

(244) A richly coloured Landscape with Ruins and Figures. . . . . *Hobbima.*

(81) A Lady drinking a glass of wine, and a Cavalier asleep. . . . . *Turberg.*

This fine specimen is from the Choiseuil collection, and has been engraved.

(247) A woody Landscape, with a Lake, and Figures fishing. . . . . *Ruysdael.*

(78) A Lady holding a candle, in a rich dress trimmed with ermine. . . . . *Scalken.*

The finishing of this painting is exquisite and a wonderful effect is produced.

A few other equally fine specimens adorn this elegant little apartment, in which are also placed a series of interesting MINIATURES, and ENAMEL PORTRAITS, by Pelitot, Chatillon and others, several of which are mounted in gold.

In the centre of this cabinet stands (1524) a rare and fine CIRCULAR SLAB of AMALAKITE, superbly mounted on an EBONY standard, of antique model, enriched with chased bronze and or-moulu, as a *dejeuné-table*.

At the northern extremity of Becket's Passage we enter

## XXVII. THE NORTHERN PASSAGE,

ornamented by a pair of black and gold INDIA CABINETS, a bronze statue of Venus Medici, and a beautiful EBONY and TORTOISESHELL CABINET and stand, the drawers enclosed by folding doors, with figures and ornaments, finely executed in silver.

It leads to

## XXVIII. THE CRIMSON BREAKFAST PARLOUR.

a very comfortable and pleasing apartment, occupying the intended site of the grand staircase. It is lighted by the northern oriel window. The walls are hung with crimson damask, and are covered with a few excellent PAINTINGS, amongst which are:

Over the mantle-piece is (108) a circular Landscape, with St. Jerome at devotion. *Dominichino.*

Below this are (51) a Party in a travelling Waggon, with an escort of Cavalry crossing a Brook; Beggars in the front ground and Children tumbling.

*Wouvermans.*

On one side is (202) A View on a Lake at the foot of a Mountainous Country, with Fishermen hauling their Nets. .... *Both.*

(309) A Landscape with Cottage and Figures, and Church in the distance. .... *Ruysdael.*

This is finely painted in the artist's richest tone and manner.

In the centre of the east end is (192) The Virgin, Child, and St. John. .... *Dominichino.*

This painting has been engraved by Vitalli.

Underneath hangs (111) The Interior of a Corps de Garde, with many figures. . . . . *Le Duc.*

Underneath hangs (216) The Interior of a rich Apartment, with Ladies and Gentlemen engaged in Music and Conversation. . . . . *Netscher.*

On the other side is (355) An Interior, with Portraits of a Burgomaster and his Family.

Returning to the northern passage, the visitor enters

#### XXIX. THE PORCELAIN ROOM,

containing a vast quantity of ORIENTAL and other SPECIMENS, displayed in twelve oak recesses.

From the Porcelain Room xxx. a Lobby leads to xxxi. the vestibule of

#### XXXII. KING EDWARD'S GALLERY;

so called to commemorate Mr. Beckford's extraordinary descent from seventy-seven of the most illustrious Knights Companions of the Order of the Garter and its royal founder King Edward III.

The walls are hung with damask, and the windows and recesses with purple and scarlet cloth. The ceiling is of oak, richly moulded; and the frieze is much admired, being adorned with the Arms of seventy-two Knights of the Order of the Garter.

In the centre of the east side is a splendid arched alabaster chimney-piece, supported by columns, having sculptured vine-leaf capitals. Above is a whole-length Portrait of Edward III. copied from the



ancient painting in St. George's Chapel, Windsor. On the sides are arranged Portraits of Edward III.; Henry VII.; Alphonso V. King of Sicily and Arragon; John of Gaunt, Duke of Lancaster; John de Montfort, Duke of Brittany and Earl of Richmond; and the Duke de Montmorency; and in the seven lofty windows opposite, are brilliantly painted the arms and banners of the personages represented.

The eastern side of this gallery is fitted up with book recesses, forming the northern part of the valuable and extensive library contained in this edifice.

Between the windows on the western side are OAK STANDS, supporting oriental china JARS, and each side is placed an ebony fluted stand supporting a silver gilt candlestick.

Down the centre of the gallery are placed a number of STANDS, supporting various specimens of CARVINGS and JAPAN.

The second table supports (469) an IVORY VASE, mounted in chased silver-gilt, and sculptured, with a marine Venus, attended with tritons and sirens. (1186) A PLATEAU of ROCK CRYSTAL, with border of gold enamelled on a silver frame, with eight ornamented legs. (551) A JAPANESE CASKET, spotted with pearl and gold flowers; and various other specimens of japan.

The third is (457) a richly carved gothic EBONY TABLE, on which are placed, (552) an extraordinary oblong raised JAPAN BOX, from the collection of the Duke of Bouillon. (547) A very fine CASKET of GOLD JAPAN, ornamented with landscapes, from the collection of the Duchess of Mazarin.

In the centre of the gallery is (446) a grand TABLE of PIETRE COMMESSE or hard marble, the centre being an oval specimen of mammillated oriental onyx, surrounded by parterres of rare and beautiful jaspers and breccia, with a broad border of bold arabesque, of various costly and uncommon marble, and edged with variegated marble. It is mounted on a superbly carved frame of oak, about nine feet long and four feet six inches wide. This grand piece of furniture was formerly in the Borghese palace. On the centre of this beautiful marble slab, is placed (571, a magnificent ivory plynth, most elaborately chased, and supporting (570) a rare and beautiful NAUTILUS SHELL, richly mounted in silver-gilt, and boldly chased and engraved, surmounted by Neptune on a dolphin, enriched by real gems, garnets, vermilions, emeralds, amethysts, and a sapphire:— at each end is (574) a beautiful VASE of CARVED IVORY, with a frieze of infants, carved by the celebrated *Fiamingo*, and superbly mounted with silver-gilt. It formerly belonged to the famous Earl of Arundel, and was left by Lady B. Germaine to the late Margravine of Anspach, at whose sale it was purchased.

On the next ebony table is (1011) a very curious JEWEL CASKET in the shape of a Japanese musical instrument; it formerly belonged to the Duchess of Kingston: (1009) five small JAPAN BOXES in the shape of apples: (1005) a pair of barrel-shaped JAPAN BOXES and STANDS, with gold chimeras on the tops; and various other Japans.

On the last table is placed (1148) a very large NAUTILUS SHELL, finely engraved in the first style by *Hilliken*; the subject the triumph of Neptune and Amphitrite; mounted in the most elegant manner in silver-gilt embossed, with minutely engraved shells, and decorated by finely mounted and chased ornaments of masks, cupids, and figures, and shell handle; the arms and helmet beautifully pierced and engraved in gold; one of the most noble and picturesque objects of this valuable collection: (553) a FAN, formed of a leaf of the TALIPUT TREE, incrusted with gold Japan, finished with the utmost delicacy: a CHINESE COMPASS in a case: beneath a glass is (1048) an oriental CUP and COVER of AGATE, mounted on a pedestal, with vase of silver, chased and gilt, surmounted with a ribbon of onyx, in the shape of a mitre: (468) a CUP of ROCK CRYSTAL, shaped as a shell, delicately engraved, and mounted in enamelled gold: (467) another rare specimen of SCULPTURE in ROCK CRYSTAL, a LAMP, formed as a winged dragon, mounted in enamelled gold.

In front of the fire place is (576) a superb COFFER



of raised JAPAN, one of the largest specimens known of this superior quality; the lid without and within, as also the front and sides, are covered with representations of buildings and landscapes of the finest raised and spangled japan, and with animals of gold and silver. This unique specimen of Japanese art was formerly the property of Cardinal Mazarine, and belonged subsequently to the duc de Bouillon.

Each side of the fire place stands (447) a CABINET of CARVED WORK, designed in the ancient taste of the reign of Queen Elizabeth; the frieze and cornice are richly sculptured, and the whole is of original and handsome design; they are surmounted by china vases and specimens of Japan.

At the lower extremity are (419) a pair of EBONY COFFERS, enriched by pannels of beautiful French China, enamelled in flowers, with gilt and chased mountings.

### XXIII. THE VAULTED CORRIDOR

is a continuation of King Edward's Gallery, with a magnificent PERSIAN silk CARPET over the floor. It is wainscotted with oak, divided into pannels by deep gilt mouldings, terminating at the centre of the roof in enriched gothic arches; the sculptured frieze is hung with thirty-eight shields; those on one side illustrating Mr. Beckford's descent from King Edward the I. through the house of Butler, and the other his descent from the same monarch through Lady Margaret Gordon.

The sides are each perforated by three arches, occupied with perforated bronze doors, lined with crimson curtains, which soften the light, and give it a rich, yet sombre shade. An ascent of one step, leads to

XXXIV. THE SANCTUARY,

beautified by a rich ceiling of fan groining with pendant drops. A glimmering light is admitted by a small window on each side, lined with crimson cloth.

Each side is ornamented by a large and magnificent ROBE CHEST, formed of highly scented wood, externally carved with the rose and thistle, double gilt, and coloured in imitation of gems, with massive-wrought handles, hinges, and key, water-gilt, of the time of James I.

Another step beneath an elegant arch, richly gilt, admits into

XXXV. THE ORATORY,

being formed of five sides of an octagon, with a rich gilt column running up each angle, supporting a rich fan work groin, from which springs a most exquisite flowing tracery of fan work, terminating in a very highly wrought centre, richly gilt; from which is suspended a highly chased silver-gilt LAMP. Light is sparingly admitted by a beautifully wrought window on each side, filled with painted glass.

This grand termination of the northern division of the Gallery, is "unique for its elegant proportions

and characteristic consistency. It is at once rich and luxurious as the temple, to which it is an appendage, and forms a soothing retirement when fatigued with the examination of rare and costly commodities, and bewildered with the multitude of precious devices which every where else abound."

Returning to the Vaulted Gallery, the furthestmost bronze door on the left hand admits to

XXXVI. THE LANCASTER TURRET,

by which the Visitor ascends to

XX XVII. THE LANCASTER PICTURE ROOM.

In this apartment is placed a very handsome mahogany BILLIARD TABLE. The walls are hung with a few selected PAINTINGS, amongst which are (328) a brilliant view of Fonthill Mansion, as erected by the late alderman Beckford, on the verge of the lake in the park, by ..... *De Cort.*

(332) The Presentation in the Temple, by

*Paul Veronese.*

A fine richly coloured painting, beautifully composed.

(325) View on the Sea Shore, with figures and boats,—a masterly piece by ..... *Michau.*

(329) The Interior of a Cabaret, with many figures regaling themselves; full of character and humour.

*Ostade.*

(295) A Fruit Piece, by ..... *De-Heem.*

A very fine painting, and one of the happiest of this master's specimens.

Beneath is (335) The Debarkation of William III. by torch-light, a very interesting piece. *Bachuysum.*



(341) The Interior of a Church, with a procession by torch-light. .... *Neefs*.

A fine specimen of his inimitable powers in this line of art.

(339) Troops sacking a Village, with numerous figures. .... *Schoevarts*.

Descending the Lancaster Turret, the next apartment visited is

XXXVIII. THE LANCASTER STATE BED ROOM, forming one of a suite under that name, which was intended to commemorate the almost innumerable descents of the former proprietor and of his late wife, from Henry, Earl of Lancaster, grandson of King Henry III.

This is a very handsome apartment, fitted up in a most elegant style. The oak roof is a most beautiful specimen of decoration, and the richly carved frieze is ornamented with the royal badges of the red rose and portcullis.

The window is formed by an oriel, commanding a charming prospect of the grounds. The Oriental Alabaster mantle piece is much admired for its design and execution; over it is a well finished and highly interesting whole-length portrait of Regent Murray, who was assassinated at Edinburgh 1570, in highland costume, by *Jamieson*.

Each side the door stands a FRENCH CABINET, supporting a pair of JARS and COVERS, richly enamelled.

On the left hand of the fire place is (363) a carved EBONY ROBE CABINET, enclosed by doors formed by pannels in bas relief, with two drawers, a top, and a fine solid slab of BLACK AND GOLD MARBLE, on which is (908) an exceedingly rare and beautiful small JEWEL CABINET of raised Japan, the model of a pavillion of Italian architecture, with a double roof, each constructed with hinges to open ; at the corners of the building are columns supporting a cornice, in the front a central niche concealing a drawer, and a drawer on each side. The Japan is richly incrustated, also studded with silver, and in many parts bordered with mother-of-pearl ; above is (364) an ancient octagonal GLASS, the frame highly wrought and gilt, and enriched by a foliage and flower border, or frame, composed of rock crystal and coloured glass—A curious specimen of taste in the reign of Francis I. and was his property.

On the the right side of the fire place also stands (369) a superb EBONY PERSIAN CABINET, elaborately carved in three compartments, the centre closed by folding doors, surmounted by an ebony and or-moulu SHADE, ornamented with twisted columns of rock crystal, with or-moulu caps, and a SERRE-PAPIER of red marble, with lion and other ornaments, in or-moulu.

In front of the window on a toilette table is a service of silver-gilt TOILETTE PLATE, consisting of a glass in a richly chased frame, a jewel casket, escriptoire, essence vases, and richly mounted brushes.

Amongst the pictures is (77) Christ in the Garden.

*A. Mantegna.*

This valuable and surprising early specimen is remarkably fine. The disciples are represented sleeping in the front ground; in the half distance, in a sultry landscape, are armed figures and captives, with allusion to the persecution of early christian converts.

(79) A Landscape. .... *Breughel and Van Balen.*

This elaborate and beautiful picture represents a garden scene, with the Virgin, Child, and Infants presenting flowers.

(86) A grand Fete, with many figures. *Breughel.*

A curious and singular specimen in his *finest manner.*

Over the door is (44) Noah going out of the Ark.

*Bassano.*

XXXIX. THE LANCASTER ANTI ROOM,  
ornamented with a handsome set of Japan china  
VASES; a pair of BATTLES enamelled on copper, and  
a few paintings; it leads to

XL, THE LANCASTER GALLERY,  
having a vaulted roof, with a row of four windows on  
the western side, and three recesses to correspond on  
the eastern side, fitted up with specimens of china,  
some extremely brilliant; especially, a set of Raphael  
ware PLATES, with historical paintings. Two preci-  
ous enamelled BOWL DISHES, with silver handles.  
A set of very fine FRENCH PLATES, painted in flowers.  
A service of shaped old japan FRUIT DISHES, of blue  
piony pattern, and several other services of ancient  
and curious china.

In the centre recess, is a very fine ANTIQUE oriental



ALABASTER handled EWER, taken from the ruins of POMPEII.

Down each side of this gallery are placed CARVED OAK gothic pier TABLES, with twisted legs; on the first and last are placed a MEDICI VASE, sculptured from solid marble, and enriched with chasing; and on another, a very exquisite miniature BRONZE of the LAOCOON.

Several valuable PAINTINGS adorn this gallery:—

(157) A Girl crossing a Ford. . . . . *Watteau*.

This transparent and highly finished specimen has been engraved.

(161) A Sea View, with Ostend in the distance, with boats, &c. . . . . *Peters*.

(109) A Boy Fishing. . . . . *Slingeland*.

Exquisitely touched and finished.

(143) A singularly curious and very ancient Enamel on copper, in three compartments, representing the Descent from the Cross, the Entombment, and Christ in the Garden; in a solid ebony frame, carved and gilt.

(70) The Holy Family and St. Francis, very sweetly painted. . . . . *C. Loti*.

At the southern extremity of the Lancaster Gallery is

#### XLI. THE TRIBUNE ROOM,

with a gilt moulded oak ceiling. Opposite to the entrance is the tribune, (from whence it derives its name) guarded by a stone parapet looking across the great octagon. It is hung with crimson silver damask,

and contains eight portraits, by Hamilton, of the Fathers of the Church, being the originals of the painted windows in St. Michael's Gallery.

Several PAINTINGS adorn this room. The most remarkable are (80) The Entombment of a Cardinal, with many portraits. . . . . *Van Eyck*.

This elaborate and curious specimen is from the collection of the Earl of Besborough, at Roehampton.

(160) An original Portrait of Jeanne d'Archel, of the House of Egmont. . . . . *Sir Anthony More*.

(155) Interior of a Church, with many Figures.

*P. Neefs*.

This highly-finished specimen is from the late Henry Hope's collection.

(66) The Court Yard of a Palace, with Figures representing the Interview between Dido and Æneas.

*Steenwyck*.

From the Tribune Room we ascend XLII, the Lancaster Staircase, to XLIII, the DUKE'S CHAMBER, a small apartment hung with crimson, and a twisted pillar ebonized bedstead, with crimson cloth hangings. Descending the Lancaster Staircase, the Duchess's suite is next reached. The first is

#### XLIV. ANTI-ROOM,

having a small bed with scarlet cloth hangings. It leads to XLV. DRESSING ROOM, a small dark apartment, wainscotted with oak; which opens into XLVI, a passage leading to

#### XLVII. THE DUCHESS'S CHAMBER,

a well-lighted handsome apartment; each side of the

window is a handsome ROSE-WOOD WARDROBE, with plate glass fronts, enriched with gilt mouldings.

The STATE BED is very rich and handsome, being hung with crimson silk damask.

The window is formed by the upper story of the northern oriel: in its recess are placed, on a toilette table, a GLASS in an old silver gilt frame, and other GILT ARTICLES for the TOILETTE.

Opposite the window is (735) An elegant satin, ebony, and purple wood COMMODE, with turned columns and brass gilt lines, mahogany drawers enclosed by folding doors, surmounted by a slab of *giallo-antico*.

Amongst the PAINTINGS are (722) a large Representation of Fonthill Old Mansion, with an Inscription, stating that "Francis Cottington, esq. re-edified and elegantly improved the ancient mansion of Fonthill, in 1711."

Returning to the Staircase, the visitor descends, and passing through the Octagon, proceeds to XVIII. the Western Vestibule, to

#### XLVIII. A LOBBY,

containing a singularly beautiful CABINET, of architectural design, inlaid with various precious materials, in the finest taste and of exquisite workmanship. It leads to XLIX, the Great Staircase Tower, by which he ascends to



L, THE NORTH WESTERN ARCADE,  
from whence the Octagon displays its beauties to great advantage. After viewing the busy and brilliant scene below, the eye runs up the clustered columns of the supporting arches, intersected by the Eastern Vestibule, with its ornamental organ screen and richly sculptured porch.

To the right is the Southern Vestibule, admitting a glance into St. Michael's Gallery, with the highly stained windows in the piers, shedding a glow of mystic colour over the whole. Above these, but on a level with the spectator, are the elegant arches of the nunneries and intervening arcades, with their clustered columns resting on emblazoned shields. From the summit of these spring the elegant groined fans, supporting the lantern, lighted by its eight glowing windows, and with its highly embossed ceiling crowning the whole. This Arcade leads

FROM LI TO LVII. THE NUNNERIES AND ARCADES.

The Nunneries consist of four beautiful little apartments, open to the Octagon; fitted up in tasteful antique style, connected by an arcade, similar to the one already described. They are furnished with damask hangings.

In LI. is (245) The Interior of a Palace, in which is introduced a View of a celebrated Cabinet, belonging to the emperor of Austria. . . . . *De Vries*.

(257) Nymphs and Infants in a rich Landscape, filling the Horn of abundance. . . . . *Breughel*.

(17) A transparent Landscape, with Ruins and Water. .... *De Cort.*

In LIII. is (262) The Communion of St. Jerome.

*Caracci.*

(215) The Madona and Infant Saviour asleep.

*Guido.*

In LVII is (348) The Interior of a Chapel, with two personages of distinction at devotion, and a Virgin and Child, in a gold ground, environed by angels. .... *Rubens.*

Returning to the Staircase, the Visitor continues to ascend till he reaches

#### LVIII. THE PLATFORM

of the Great Staircase Tower, from whence an EXTENSIVE VIEW is obtained to the west and north, and is calculated to give a foretaste of still more expanded scenery above. We now enter

#### LIX. THE CENTRAL TOWER,

and continue to ascend amidst the frame work of the building and its unfinished apartments, till

#### LX. THE GAZEBO, OR STAR CHAMBER

is reached ; where couches are placed for repose after so fatiguing an ascent. This apartment is the most elevated in the central tower, and is immediately beneath the pinnacles. It is surrounded with specimens of STAINED GLASS, amongst which are (844) Christ crowned with Thorns ; (843) The Last Supper ; The Emperor Napoleon on Horseback, and various others. Around the exterior of the Star Chamber is

#### LXI. THE TOWER GALLERY,

an open arcade, formed by eight divisions of five arches each. From this commanding situation, an EXTENSIVE PROSPECT may be enjoyed over parts of Wiltshire, Dorsetshire, Somersetshire, and even to Devonshire. Immediately below are the interesting grounds surrounding the Abbey, with their thick woods, open lawns, gardens, and water; beyond these are the varied scenes of Dinton, Donhead, and Wardour the magnificent seat of Lord Arundell; and still further to the south-west is the vale of Blackmore, bounded by some lofty ridges, terminated at the northern extremity by Alfred's Tower at Stourhead, the much-admired seat of Sir Richard Colt Hoare, bart.; Bradley Knoll, near the seat of the Duke of Somerset; Bidcombe Hill; the high Downs towards Warminster, and Clea Hill, near Westbury, are also conspicuous. More distant north-eastward are the chain of hills beyond Marlborough, and still more to the east is Tiddish Hill, near Amesbury, and the vale of Salisbury, with the lofty and elegant spire of its cathedral. South of Fonthill are seen the high chalk hills of Wiltshire and Dorsetshire, and the less elevated plain on which the town of Shaftesbury is situated.

From this elevation the Visitor descends to the basement floor, and passing through a door-way, again enters the Great Hall, and walking round the flight of stone steps, he proceeds to

LXII. THE WESTERN CLOISTER,

having five glazed openings towards the Lawn. The



ceiling is elegantly groined into seven compartments. A door-way in the eastern side opens into

LXIII. THE FOUNTAIN COURT,

now temporarily fitted up as a REFECTORY, where the Visitors may be accommodated with varied refreshments. There is a FOUNTAIN in the centre, playing into an octagon basin. The walls are hung with TAPESTRY; the Israelites gathering manna, a copy of Teniers' celebrated picture of the village Fete, and a copy of one of the Cartoons of Raphael, are the most brilliant and interesting.

Returning to the Cloister, the Visitor passes through

LXIV. AN ANTI ROOM,

wainscotted with deep oak to correspond with the Brown Parlour, and with a vaulted stone roof richly groined. This apartment formed Mr. Beckford's winter chamber; it is hung with a series of PAINTINGS by *Stotherd*, illustrative of the history of Tobit.

A door on the eastern side, admits to LXV. a passage, in which is LXVI. the CABINET STAIR CASE, leading to

LXVII & LXVIII. A PASSAGE AND LOBBY.

These admit to

LXIX. THE GOTHIC CABINET,

having a roof of fan work, with rich and elaborate tracery. This apartment has green silk hangings, and is remarkably interesting in its character and contents.

In front of the window is (1237) a beautiful Florentine MOSAIC SLAB, on an enriched ebony frame,

on which are placed (787) a pair of highly chased SILVER CANDLESTICKS. Each side stand a pair of small PIER TABLES, with twisted legs and mosaic top, bearing an oriental Alabaster slab, beautifully inlaid in flowers and insects, of the fine and rare Florentine work; on which are placed a pair of Persian SILVER FILLAGREE PAGODAS. On one side is placed (1579) a black and gold JAPAN CABINET, with a highly chased gilt centre, formerly in the possession of Marie Antoinette, Queen of France. Several ENAMELS, MINIATURES, and other drawings ornament the walls; amongst which are (169) a pair of very fine SILVER-GILT BASSI RELIEVIS, representing scriptural subjects: (172) a pair of CHINESE CARVINGS in solid ivory, with plants and flowers: (271) a pair of exquisite ENAMELS; and (226) a beautiful little PAINTING by *A. Durer*,—The Virgin supporting an infant, on a table covered with oil cloth. The child is attempting to run, and the word "*Veni*" is inscribed in letters of gold before his extended hand.

In a glass case are placed on the lower shelf, (176) the MOUNTINGS of the King of Candy's sword, very beautifully carved and chased in massive silver: (195) a curious CHINESE bamboo PENCIL CASE, carved, and held by a Chinese figure; and (201) a Chinese GONDOLA, exquisitely wrought in fine GOLD. On the second shelf is (171) a very curious CHINESE WOOD-PECKER: (189) a BRONZE GILT figure of BACCHUS, on a plinth of *lapis lazuli*; and (191) a very curious piece of mechanism in a LOCK and KEY, with a steel



medal of Lewis XIV. On the third shelf is (182) an IVORY CUP and COVER, finely carved with subjects from the Chinese mythology: (193) a *rosso antico* BUST of Vespasian, on a plynth of agate. On the higher shelf is (180) two BRONZE GILT FIGURES of Venus and Jupiter, on a pedestal.

From the Gothic Cabinet, a door opens to

LXX. A LOBBY,

leading to LXXI a Terrace, over the Western Cloister. Returning across the Gothic Cabinet, the Visitor enters

LXXI. THE WESTERN YELLOW DRAWING ROOM, hung with rich silk damask of that colour. It is lighted by three windows, which form the upper story of the Western Oriel, with two other windows looking towards the South. The roof is very beautiful, being ornamented with circles filled with quatrefoils.

In a deep recess on the North side is placed a magnificent EBONY CABINET, eight feet high, supported by eight vases, with massive mouldings, caps, and bases, finely gilt and chased. The folding doors are of exquisite workmanship, representing the well known Roman stories of Curtius on Horseback leaping into the earth, which opens with a flame of fire, and Mutius Scævola burning off his right hand without flinching, having by mistake killed one of the nobles, instead of Porsenna, king of Tuscany. The inside is fitted up with a very curious and valuable collection of RARITIES, amongst which are, in the



centre repository, a VASE, perfectly unique, formed of the largest known block of HUNGARIAN TOPAZ, hollowed out with vast labour, and externally sculptured, mounted with a dragon handle of gold enamel, set with diamonds, and supported on a tripod stand, formed of three small dragons, green and blue enamel; the feet connected by festoons and scroll work of rich *cinq-ue-cento* designs, set with diamonds and a variety of precious stones. The whole is of the undoubted execution of *Benvenuto Cellini*, and made by him for a marriage present to Catharine Cornaro, whose portrait is in this collection: (1060) a sculptured ONYX CUP and COVER on a vase, and foot of the same, mounted in fine open work and enamelled GOLD, much enriched with RUBY and DIAMONDS, on three tortoise feet formed by large PEARLS, surmounted by a gold engraved figure of MINERVA, with a *ruby* shield of the finest *cinq-ue-cento* workmanship: (1050) a pair of oriental SCULPTURED TAZZAS of *Lapis Lazuli*, mounted in SILVER-GILT, and set with *lapis lazuli intaglios*; also two magnificent GOLD CHASED SNUFF BOXES; one of them contains three exquisite miniature enamels of *Napoleon*, *Maria Louisa*, and the king of Rome.

In the left hand recess are (807) a sideboard DISH, of old SILVER, embossed and gilt: (803) a pair of elaborately chased SILVER-GILT VASES and COVERS, ornamented with rich scroll borders: (1063) an imperial CHINESE SCEPTRE, formed of *Jad*, sculptured with extreme beauty; this rarity was a present from the Emperor of China to King George the III.

The right hand recess contains (806) a fine embossed old SILVER DISH: (1057) a ROCK CRYSTAL BASIN, mounted on an elaborately chased SILVER-GILT VASE and FOOT: (1058) a large two-handled CUP of ROCK CRYSTAL, mounted in fine enamelled gold: (1062) a solid ROCK CRYSTAL of the figure of a SYREN, embracing with her wings a large oval engraved rock crystal CUP, from the royal collection of France; (1059) an oval CUP of oriental SARDONYX, with crystallizations, richly mounted; (381 to 409) twenty-eight lots of CAMEOS and INTAGLIOS, with a variety of Heads, Figures, and other Engravings, on garnet, onyx, sardonyx, coral, cornelian, &c. mounted as rings and ornaments, in gold and brilliants.

In the centre of this apartment stands (986) a CIRCULAR boudoir TABLE, of beautiful Brazilian wood, richly mounted in chased or-moulu: on which is placed (1294) a curious SILVER-GILT CASKET, pannelled with thirty-six specimens of most beautiful *oriental and moss* AGATES, JASPARS, BLOODSTONES, &c. the friezes elaborately chased in *arabesque* devices from the Vatican. The interior is lined with crimson velvet: and (1180) a pair of Nautilus shells mounted in silver-gilt, chased and engraved with a figure of Neptune on the top.

In front of one window is placed (545) an IVORY jewel CABINET, elaborately carved in foliage, with silver hinges and lock plate, on which stands (1293) a BOTTLE of PALE SEA GREEN ORIENTAL CHINA, of



great antiquity, incrustated with flowers in relief, in compartments, with silver-gilt spout and handle in the gothic taste. The cover is embellished with paintings in enamel, and the arms of Jeane d'Arragon, Queen of Sicily, the friend of Petrarch. The handle, rim, and foot, bear the legend of the house of Anjou, in gothic characters upon blue enamel. This vase, besides the value it derives from the historic circumstances connected with it, is further curious as being the earliest known specimen of porcelain introduced from China into Europe.

On a stand opposite the left-hand window, are placed (410) fifty-four unique and very estimable ANTIQUE CAMEOS, OR MEDALLIONS, of extraordinary size and superior sculpture. They are in the finest state of preservation, and are cut in oriental alabaster, naturally formed into two different colours, like onyx. They are divided into four cases; the first contains the sculptures from the arch of Septimus Severus, representing the principal exploits of that emperor. The second case contains copies of the sculptures representing the exploits of Trajan: they were taken from the arch of Trajan, by the Romans of the middle ages, and placed on the arch of Constantine, which they now adorn. The third case contains the sculptures from the arch of Titus. The fourth case contains copies of the sculpture from the arch formerly erected to Marcus Aurelius.

Opposite the centre western window stands (1041)



a triple jewel CABINET of AMBER, "in which are seen all the various hues of that precious material; in some parts the palest yellow is suddenly succeeded by the richest orange; in others the tint increases to a garnet red, and again declines to a purity almost white." Its transparent pannels are carved with sacred, legendary, and other subjects, in relief, separated by cameos of white amber; the lower casket of the three, is ornamented with miniature figures of saints, of white amber, on brackets; the whole supported on feet shaped as bunches of grapes of yellow amber. This rare and costly article was made for a Princess of Bavaria, in 1655.

In this room stand a magnificent PAIR of JARS of extraordinary size, embellished with landscapes, buildings and figures of the most exquisite enamel. These grand and unique pieces of Porcelain were formerly the property of a distinguished personage of rank in Portugal.

Against the piers of the south windows, are placed a pair of beautiful BUHL and or-moulu CABINETS, with pannels of gold Japan, and surmounted by slabs of Italian marble; on them are four splendid GILT CANDELABRAS, with ROCK CRYSTAL DROPS, and a pair of silver filigree Chinese PAGODAS.

Against the piers each side of the door-way, are placed brilliant mirrors, with very handsome GILT PIER TABLES in front. On the right hand one stands

(1263) a GREEK SHRINE of metal for containing relics. On one side of it, in compartments, is a Crucifix with various figures of Saints, the heads of metal, gilt and embossed, the draperies of coloured enamel. This extremely curious article was brought by St. Louis from Palestine, and deposited at St. Denys, whence it was taken during the French revolution; it is mounted on two steps of black marble; and (1012) a very curious CHINESE SCEPTRE, formed of Chinese wood, worked in a kind of rock work, with figures of their superior Deity and their eight *Tchin*. On the left hand pier (908) a superb or-moulu and porcelain VASE and CLOCK; the hour indicated by a serpent springing from the pedestal, with a fang of brilliants: (885) a pair of singularly elegant and exquisitely wrought oriental SILVER FILAGREE CANDELABRAS.

In a small recess to the right hand of the large ebony cabinet is (183) an IVORY TANKARD and COVER, with fine carving representing the battle of Centaurs, Satyrs, &c. in old silver, chased and gilt mounting; and (1016) an ivory TANKARD, mounted in silver-gilt and sculptured with the Rape of the Sabines.

LXXIII, THE EASTERN DRAWING ROOM, corresponds in character with the Western. It is fitted up with six oak book-cases, above which are the same number of superior PAINTINGS, viz.

(142) Judith with the Head of Holofernes.

*Carlo Dolci.*

(123) The Head of an Angel..... *Rembrandt.*

This is a study for the principal figure in the large picture of Abraham entertaining the angels.

- (124) Mater Dolorosa. .... *Murillo*.  
 (125) Ecce Homo. .... *Morillo*.  
 (26) Portrait of the Duke of Alva. .... *Coello*.  
 (25) Portrait of Cardinal Wolsey. .... *Hayter*

In front of the fire place is (1042) an elegant EBONY PERSIAN CABINET and STAND, inlaid with ivory. In the front of the centre window is an EBONY STAND inlaid with silver and tortoiseshell, on which is placed (239) a fine gold JAPAN TOILETTE BOX, mounted in or-moulu: (555) a CANTEEN of gold JAPAN, consisting of a bottle, tray, and box with a compartment and a nest of other boxes. It has a silver handle on the top, and is from the Duc de Bouillon.

In front of the left hand window, on an ebony stand, with an oriental alabaster slab, is (1043) a very exquisite AMBER CABINET of great beauty and value.

In the centre of the room, on a circular ROSE-WOOD TABLE, is a curious and valuable collection of GOLD JAPAN: (58) a black and gold Japan colour BOX, with seventeen trays and twenty-four bottles, filled with Chinese colours and powders: (385) a small Japan black and gold CABINET, ornamented with pheasants, trees, and flowers: (308) a large box and cover of gold Japan, ornamented with flowers, and the inside of avanturine: (383) a brilliant specimen of gold Japan in the form of a SQUARE BOX, with



cover and tray, covered over with fans upon a ground of avanturine; and a variety of other specimens.

A pair of lofty folding oak doors, richly carved and glazed with plate glass, admit into

LXXIV. ST. MICHAEL'S GALLERY.

This magnificent gallery is considered a beautiful miniature model of King's College Chapel, Cambridge, and derives its designation from an intention of ornamenting the windows with the arms of certain knights of the order of St. Michael, from whom the founder of the Abbey derives his descent.

This gallery is lighted by five windows on the western side, four of which contain the Latimer arms and crest, and the fifth is of beautiful stained glass, in imitation of the window called "The Five Sisters," in York Minster.

On the eastern side is an oriel, with the upper compartments of stained glass, emblazoned with the Royal Arms of Scotland. Each side is a smaller window filled with stained glass, by Eginton. In one are figures of Venerable Bede and Roger Bacon, with the arms of Beckford, Hamilton, Gordon, &c. and beneath are two achievements, beautifully stained in glass, of the family of Catesby, a very ancient Northamptonshire family, from whom Mr. Beckford is lineally descended. In the other eastern window are the figures of St. Etheldreda and St. Columba, with an achievement containing six quarterings of Mr.

Beckford; and beneath are two other achievements of the above family of Catesby.

The south oriel, which terminates this gallery, commands a charming view of the grounds and more distant scenery. The upper compartments are decorated with whole-length figures of the great fathers of the church, St. Jerome, St. Athanasius, St. Ambrose, and St. Augustine, and also with several family quarterings.

The ceiling is a beautiful copy from that of King's College, Oxford, and is formed of fan groin work, with corbels supported by angels, each holding an emblazoned shield, relating to Mr. Beckford's descent from the Mervyns, Hamiltons, Seymours, &c. The ceiling is divided into compartments, emanating from the fans of the centre mouldings, which are beautifully ornamented by sculptured flowers of stone work.

St. Michael's Gallery forms a part of the Library; each side is fitted up with book recesses, containing a collection of valuable manuscripts, with several volumes of Indian miniature drawings, and a rare collection of other books in the richest bindings.

In front of the southern window, is a very curious FIGURE of the JAPANESE IDOL AMIDA, standing on the water, and supported on a base of rock-work, with marine plants and reptiles. The figure

is of the most exquisite Japan lacquer, on wood of an olive colour, the drapery bordered with arabesque, very freely and delicately pencilled in gold ; and on the sides stand (1243) a pair of magnificent china CISTERNS, twenty-four inches in diameter and eighteen inches high ; mazarine blue and gold ground, with red mosaic border, enamelled with flowers in compartments, and with plant and fish inside.

On the marble slab in the lower right hand window, stands (592) a small but beautiful japan figure of a JAPANESE IDOL. (1292) A pair of fluted pillar candelabras, formed of petrified wood, mounted in ormoulu, and (1267) a pair of expensively chased SILVER GILT CANDLESTICKS, of gothic design, by the celebrated Auguste.

Nearly opposite to this window stands (1044) a CABINET of the greatest curiosity, composed of PEAR-TREE and other woods, from the palace of Whitehall, and executed from designs of *Holbein*, for king Henry the VIII. The four fronts present each an architectural facade, with two folding doors, on the pannels of which is sculptured a battle, with figures in high relief, and marked with the greatest spirit. The doors within are inlaid with designs in the taste of that time. The drawers are separated by beautifully carved terminal figures, and the fronts of the drawers with historical subjects, in bas-relief, with moral inscriptions in Latin verse. The whole is supported on a sculptured arcade, inlaid with heraldic devices.



From the southern termination of this gallery, the oratory is seen faintly glimmering at the further extremity, through a long line of groined roof, extending three hundred and twenty-one feet.

Down each side of this magnificent apartment are EBONY STANDS, surmounted by curiously wrought cabinets, some filled with various rare miniature editions of classical authors; others, with valuable specimens of oriental china; AGATE CUPS and SAUCERS, richly mounted in gold and silver; oriental silver fillagree sprinklers, &c. and various other rarities.

Each cabinet supports a pair of beautiful silver-gilt candlesticks, several of them executed by *Vuliamy*, after designs by *Holbein*, and various specimens of CHINA VASES, richly enamelled.

From St. Michael's Gallery the Visitor may return to the

#### GRAND OCTAGON,

and previous to his departure, "repose awhile on one of the sumptuous ottomans, that fill the closed arches of its sides, and enjoy a parting survey of the dazzling glories around him. How brilliant and yet how tender is the light that plays on the walls and pavement! It is produced by the ever-changing hue, transmitted by the deeply coloured glass, as the sun proceeds on his splendid course. The first feeling that is produced as we look up to the height of the lantern, is that of wonder—the next, that of calm admiration at

the elegance of its proportions, and the simplicity of its ornaments. *Here* is nothing of ostentatious finery ; all is grandeur, simplicity, and repose."

"When the Visitors are tired of gazing up to the height of the lantern, let them look around upon the splendid scenes which present themselves from the centre of the Octagon. On either hand are splendid galleries, presenting well-managed perspectives. In one, the light is admitted through scarlet draperies upon groined and gilded ceilings, heraldic achievements, splendid bookcases, and articles of taste, upon which the artists of Italy and France have lavished all their skill. This sumptuous vista is terminated by an oriel window of plate glass, which admits one of the most pleasing views of the Abbey grounds, and of the distant country.

"In the other gallery the eye wanders along the same vista of splendid furniture and books, portraits of the great of heroic times, and models of the taste of romantic ages ; but the light gradually becomes dim, and the eye at length rests upon the beautiful oratory which terminates this gallery, splendid in all the gorgeousness of tracery and gold, but so subdued by the hand of taste, that we think of it as a place most fitting for retirement and devotion."

"From this scene of splendour let us look through the entrance. We have again a vista, but it is one

which nature and art have united to render beautiful.”

Through the great doors of the Hall, we behold the soft green of a very long avenue, with its borders of flowering shrubs and lofty trees, tempting us to regain the open air and tread its verdant surface.



## SECTION III.

---

### A DESCRIPTIVE GUIDE

THROUGH THE

### ABBNEY GROUNDS.

---

“ Where verdant scenes of groves and woody hills  
Of lofty eminence—where stately firs  
And giant oaks, and aspens gray, defy  
The patting anger of the blast, and wave  
Their dewy foliage in the breath of morn.”

“ Where the bowers  
Of various Edens, are perfumed with shrubs  
Of foreign growth, all speckled with bright flowers  
Of passing odorous scent.”

---

#### I. THE WALK THROUGH THE INNER PARK.

---

QUITTING the Abbey by the Great Western Entrance, and crossing the delightful southern Lawn, a green shady avenue leads circuitously towards

HINKLEY HILL,

a commanding eminence, thickly covered with a dark wood of fir, finely contrasting with the bright shade of laurels and other evergreens.

A dressed walk of verdant turf, called

HINKLEY HILL TERRACE,

leads through part of the wood to Village-end-gate.

This path is closely shaded, and forms a refreshing shelter from the sun's meridian rays. Several openings at intervals between the trees, command some interesting views of the rural scenes in the Village, and of the more distant beauties of the country.

At the Village gate commences the

HIGHER NORTH TERRACE.

This afterwards forms the Beacon Terrace, which is a fine open avenue, lined with forest trees, faced with Laburnums and other flowering shrubs, and continuing for nearly a mile, in one direct line, to the Beacon.

At a short distance from Lower-street gate, is

LOWER NORTH WALK,

varied with several open lawns, interspersed with shrubs. The thirteenth mile-stone is soon reached, being one of twenty-seven measured miles within the walls, which form a most extensive Labyrinth called the

ETERNAL RIDE.

Gradually inclining towards the north, the LARCH WALK is entered, and the

CLERK'S WALK

is soon crossed, which leads directly to the Abbey, and through which the south-west angle is seen. To the right is

CRAB'S LAWN ;

and a little beyond it a fine view is obtained of the higher terrace and its clump of wood. The Larch walk leads to the Stone-gate, through an open space of several

acres, generally planted with Buck-wheat (*Polygonum Fagopyrum*) which, being left standing, affords excellent subsistence for the immense quantities of game, that are preserved with strict care within the boundary.

The STONE GATE is situated at the extremity of the  
GREAT WESTERN AVENUE,  
from whence the Abbey bursts upon the view in imposing grandeur, with its Tower, rearing its lofty head in the centre, and its base hid by the Hall; with the lengthening galleries terminated by variously formed towers and turrets, backed by the deepening shade of Hinkley Hill.

THE LAUREL TERRACE  
leads immediately to the Beacon. It is lined with wide borders, planted with a variety of flowering shrubs, sheltered by a luxuriant hedge of laurels and evergreens.

A more lengthened path to the Beacon is obtained by pursuing the Great Avenue, with the Abbey in front, till it crosses the

BEACON TERRACE,  
already described. This terrace terminates in a shady avenue, arched over with laurels, and opening immediately to

THE BEACON HILL,  
which is a plain of several acres, on the highest south-west point, in the vicinity of the Abbey. It commands an extensive and almost unlimited prospect,



including part of Wiltshire, Dorsetshire, Somersetshire, and Devonshire.

Amongst the most prominent objects, are, the present Wardour Castle, the magnificent seat of Lord Arundell, with its delightful terrace forming an amphitheatre of wooded high lands, around the interesting ruins of the old Castle;—also Barker's hill, in Donhead, with its conspicuous clump of firs;—Little-down hill, with its ancient British Camp of Castle Rings; and beyond which is Shaftesbury Level. In the fore ground is the wooded brow of Pyt House, the charming seat of John Benett, M. P. for Wiltshire; a little more to the west is Sedghill House, the seat of the Helyar family, also Knoyle Church, and the Windmill, and near which is situated the commanding and delightful seat of James Charles Still, aptly denominated Knoyle Clouds.

This commanding spot was intended for the site of a

BEACON TOWER.

The foundations were laid by Alderman Beckford, who designed it to form a commanding object, to correspond with Alfred's Tower, at Stour-head, the well known and much admired seat of Sir Richard Colt Hoare, Bart. The walls of this Tower are erected breast high, in a triangular form, connected at each angle by a circular turret covered with evergreens and ivy.

From this picturesque spot a path called

## BITTERN SLOPE,

leads towards the Lake. It is shaded by a dark wood of fir on the right hand, till beginning to descend into the Vale, a most interesting and commanding south-west view of the Abbey bursts like enchantment upon the sight, presenting an imposing mass of Towers, Turrets and Pinnacles, over a deep intervening valley, containing in its bosom a pure and transparent Lake.

Descending the steep declivity, the

## PINE LAWN

is next reached, containing a most thriving plantation of every variety, growing with unusual luxuriance. Below is

## BITTERN VALE,

a fine open Lawn, varied by woody undulations, and remarkable for containing a considerable

## LAKE,

bearing the same name, which appears to great advantage ; being so diversified and hid with trees, as to appear much more extensive than it is in reality. This Lake is remarkably situated, being considerably elevated, and yet is surrounded by loftier eminences ; on the most northerly of which, stands the Abbey, rearing its aspiring tower with majestic grandeur.

The path continues across the Lawn, to the northern margin of the Lake, till an open space is reached, where a rustic seat, beneath a tree, invites the tourist to delay his progress, and to devote a few minutes to a scene unusually brilliant.

The path continues to the

AMERICAN PLANTATION,

an ornamental Shrubbery of several acres, laid out into many beds by circuitous walks, having the borders filled with shrubs and flowers of Transatlantic origin, which at the vernal season of the year, exhibit an enchanting and almost unrivalled display of beauties.

The plantation is principally formed upon the declivity of a large knoll, and covers a considerable number of acres. On the west side is an island exhibiting every variety of the laurel leaved Tulip tree, (*Magnolia*) American Upright Honeysuckle (*Azalea*) and American Rose-bay, (*Rhododendron Ponticum*) which although they have been planted but a short time, have the appearance of the spontaneous produce of the soil, flowering with all that kind of luxuriance, which they assume in their native land. Passing by the west side of the Lake towards the south, a complete underwood is reached, of the most choice varieties of Azaleas, (viz. *Coccinea Aurantina*, *Coccinea Major Flammea*) and every other variety, flowering most magnificently, with some unique specimens of American and other trees towering above them. On the right is another grove of the *Rhododendron Ponticum* and *Maximum*, aspiring to the height of our common horse chesnut, and flowering to the very summits, intermixed with the Carolina Rose, (*Rosa Carolinensis*) growing most luxuriantly.

To the left, is a group of the Magnolia tribe, some



of the specimens rising in luxuriance, with the beech and firs above them: near to this are some very fine specimens of Carolina Allspice, (*Calicanthus Floridus*) flowering in such abundance as to extend their perfume over the whole of the American Ground.

The American Rose Acacia, (*Robinia Latifolia* and *Augustifolia*) also grow here, with the different species of Andromeda, from Arborea down to the most diminutive kind. Likewise the Wild Rosemary, (*Lædum* and *Clæthra*) with all their varieties, and Wild Strawberry Tree, (*Arbutus*) growing to the size of the Portugal Laurel.

At a short distance is a Basin of Water, with a fine spring, covered with White and Yellow Water Lilly, (*Nymphaea Alba* and *Lutea*) with the banks thickly clothed with *Rhododendron Angelica* and other American plants, in their native splendour.

From this charming shrubbery, a steep ascent leads rather abruptly to the southern Lawn. At the summit of this ascent on the left hand is the

DWARF'S GARDEN,

formerly the Chinese Garden; from which a winding walk between the trees leads to the

LARGE GREEN AVENUE,

extending more than a mile, in a direct line, by which the visitor returns to the Great Western Entrance to the Abbey.

---

## II. THE RIDE THROUGH THE DOMAIN.

Leaving the Abbey by its Eastern Postern, and retracing the road of approach, an opening will be found opposite to the

## BARRIER,

leading into an open space, formerly the Abbey Kitchen Garden, but now tilled, and generally sown with grain for the subsistence of the game.

From this spot a very advantageous view is obtained of the Abbey, especially of its southern front and eastern wing, with its terminating octangular towers.

The view to the south is also extensive and varied, including Wardour Park; Castle Town cottages, and the distant hills of Dorsetshire. Nearer, in the foreground, is again seen

## BITTERN LAKE,

a fine pellucid sheet of water, surrounded by high lands, luxuriantly clothed with wood. It is inhabited by innumerable wild fowl, which contribute much to enliven the scene.

Reaching the southern margin of the Lake, a narrow path leads to the

## WATER WORKS,

which supply the Abbey with water. They are in a romantic glen. The machinery is remarkably simple in its construction, but derives more interest from the peculiarity of its situation.

Near the margin of the Lake is a rustic seat, enticing the tourist to loiter and admire the beauties of the surrounding scenery :—

“And from th’ unruffled crystal of the lake  
 Pellucid and so smooth! with sedgy banks  
 Of lively green or pebbly margins, where,  
 Happy and conscious of their freedom, play  
 The water-fowls, and mix their clamorous notes  
 With the deep groanings of the labouring wheel,  
 That robs the Naiads in the lonely glen  
 Of the clear treasure of their silver urns,  
 To heave and send it upwards to the hill  
 That swells aloft—where far above the clouds—  
 Solemn in gothic majesty—the ABBEY starts  
 In full display upon the sapphire vault  
 Of purest air!”——

At the south west angle of the Lake, the road passes through

WHITEMEAD WOOD,

with its lofty high ridge on the right, covered with a rich forest of oak and other trees. A green avenue branches on the left and forms a delightful drive round a knoll, called, from its former state,

ROUGH LAWN,

but now thickly shaded with a forest of oaks and ashes. At a short distance to the west, is a green space surrounded by a young plantation of firs, laburnums, &c. called the

NORWEGIAN LAWN,

from its containing a curious rustic building, formed of unhewn logs, in the style of a Norway hut, with a cupola, containing a bell, and surmounted by a cross, on its summit.



The road now climbs up a steep ascent, exhibiting a variety of open and wooded scenery, and continues to wind round

BEACON CLIFF,

(above which are the foundations of the towers already mentioned) till it is terminated by the

LAUREL WALK,

so called from its being enclosed on either side with a luxuriant hedge of laurels. It leads to another of the barriers, called

STONE GATE,

being at the western extremity of the great avenue, and commanding a most impressive view of the west front of the Abbey.

Passing through this barrier and crossing the road, another gate admits into Riddlemoor Woods, through which a green avenue is opened to

KNOYLE CORNER,

immediately above Knoyle Summer Lease. From this western extremity of the domain, a rich and extensive landscape detains the tourist, till he proceeds by a circuitous path, bordered with trimmed hedges, to the extremity of the

GREAT TERRACE,

or Grand Drive, extending about three miles from this point, to the entrance from the Salisbury road. This Terrace is a continued green avenue, varying from fifty to two hundred yards in width, and lined on each side by thriving plantations of beech, firs, and

other trees, which by their various shades exhibit a very pleasing appearance.

The scenery from many points along this Terrace is rich and interesting, and especially near the second mile post, where a grand view is obtained of the Abbey, with an extensive line of intervening woods, stretching from north to south, intersected by a deep glen, through which a road leads from the village of Fonthill to Hindon, being conveyed beneath the Terrace by a long and wide arched tunnel.

A descent to the right leads down a green terrace, having its sides planted with junipers and other shrubs, to the

GARDENS,

occupying many acres, enclosed with high walls, and containing a range of hot houses, four hundred and fifty feet long.

Continuing the course on the

GRAND TERRACE,

the scene on the right increases in interest, and becomes more grandly picturesque. It is said much to resemble the rural scenery of Switzerland; the cottages are seen peeping amidst the humble gardens and small orchards, covered with vernal bloom, and over-shadowed by the deepening tints of surrounding woodlands.

The Terrace now descends to the external gate

leading from the turnpike-road, and is continued by two small bridges across the streams, directly onwards, up a steep ascent to

MOUNT PLEASANT TERRACE.

The views from this terrace are remarkably fine. The Pavillion, Jones' Lodge, and the Boat House, are conspicuous objects, amidst the beauties of the Park, which become gradually unfolded.

The ride continues along the brow of the hill, with a more open view on the left, over the downs to the higher Park, ornamented by its once delightful summer house.

MOUNT PLEASANT

is soon reached; a curious erection, formed of fir trunks, and thatched. It was originally built with an idea of affording temporary protection from the weather, during short excursions, and is capacious enough to shelter thirty horses and their riders.

From Mount Pleasant a steep declivity leads to the vale, where, it is supposed, formerly stood the castellated mansion of Rugbcombe, and where extensive foundations have frequently been discovered.

The road now ascends to the eastern extremity of

LITTLE RIDGE,

extending a considerable way along the summit of a hill, covered thickly with woods, with various delightful paths cut through it, lined with luxuriant laurels



and other evergreens and flowering shrubs, bespeaking a former state of greater beauty and care.

Another descent soon leads abruptly into the open ground on the other side of the ridge, where are some most charming Landscapes, in which the Pavilion in the old park, with its extensive sheet of water, form prominent features and add much to the effect.

The road winds in a north westerly direction, round the head of the Lake, through the Park to the Inn at Fonthill Gifford.

---

### III. THE WALK THROUGH THE OUTER PARK.

---

Leaving the Inn at Fonthill Gifford, and entering the old park, a path turns abruptly to the left, and leads through the higher ground, overlooking the almost inimitable scenery of the Park, enlivened in the fore ground by the Pavilion, with Jones's Lodge beyond, and the Lake, overhung with Little Ridge Wood, descending to its very margin;—contrasted with a more distant view of the Wiltshire hills, unclothed with verdure.

The path now leads through  
ROOKERY WOOD,  
in the centre of which is a capacious Ice House, forming a Knoll, round which are various spiral paths, gradually reaching the top, from whence between the

trees, is seen the extensive Kitchen Gardens, with their lengthened front of Hot Houses.

The Green avenue continues to the southern side of the wood, just above the Pavilion, where another of those picturesque views is commanded, for which Fonthill is justly celebrated.

The path inclines to the left and gently descends into the

OLD PARK,

now deserted and stripped of many of its ornaments and much of its former grandeur, but still retaining charms for the lovers of nature, and presenting at every step some new feature of beauty, some new combination of scenery, uniting every essential requisite to form a beautifully rich and varied landscape.

The path continues across the park to the

ARCHED GATE-WAY,

a rusticated Lodge, built by Inigo Jones, with a Porter's Lodge on each side. Passing through this, a pathway turns abruptly to the right hand and leads through the thickets to the

BOAT HOUSE,

a very interesting building, charmingly solitary in its situation. It is formed of a large centre archway, retreating to a considerable depth; with two side archways of less dimensions. The centre division is occupied by beautifully clear water, assuming the appearance of a capacious bath; it is separated from the side aisles, by square pillars, forming a colonade

around the water. The inner termination is domed and beyond it is some rustic rock work.

Here the tourist may embark, and enjoy a refreshing sail upon the Lake, whose rippling surface is covered with majestic swans and almost innumerable wild fowl: its bold and irregular banks crowned with luxuriant foliage, and the whole being surrounded by a landscape of unusual brilliancy.

On the eastern margin of the Lake is

THE ALPINE GARDEN,

“extending several furlongs, and rising in many bold inequalities and lofty projections to a great height above the level of the water.” Though now retaining only a small portion of its former beauties, it still presents abundant charms to the spectator, and will enable him to form some idea of its scenery whilst the former mansion existed, to which it was a most pleasing appendage.

At the bottom of a green walk, nearly opposite to the remains of the Hermitage is the

LANDING PLACE,

by which the visitor ascends to the spot which gave name to this romantic district; a fine

OPEN LAWN,

which formerly contained a choice collection of alpine roses and various other plants of similar origin.

The *Geologist* will find a good opportunity of ex-



amining the strata of this district by visiting a large re-opened

#### QUARRY

of free stone, from whence the materials of the old mansion were taken, situated about a hundred yards to the north east of this lawn. The surface soil is about two feet deep; to which a coarse free stone of a yellowish tint succeeds, intersected by several layers of flints from a few inches to a foot deep. Beneath all these is the solid rock, being of a fine close texture and a beautiful white colour, suitable for the finest ornamental work or building.

#### Returning to the

#### ROSE LAWN,

a large excavation in the rock is next come to, where formerly the tables of entertainment were spread. The bold projections of the rock, overhung by *Hypericum Androsæmum*, with timber trees towering above, and an insulated mass rearing its head many yards perpendicular, add much to the romantic beauties of this sequestered spot.

The excavation is divided into two compartments, and extends a considerable depth into the rock; a rude flight of steps leads to a second excavation, where a luxuriant vine widely spreads over its broad entrance.

From this, a still ruder flight of steps conducts to the summit, where once stood a rotunda of rustic form; from which place an extensive prospect of the

surrounding country is obtained, and a nearer view of the village and lake.

Descending from this commanding spot, the visitor proceeds to the

FAIRIES' LAWN,

surrounded by blooming trees and shrubs of various descriptions, not forgetting to remark amongst them the luxuriant Acacia and the double blossomed cherry.

From the centre of this lawn a glance is obtained at the water below, and a distant view of the Abbey tower, surmounting the deepening shade of firs and beeches; and on descending, the expanse of water opens delightfully to the sight and the more distant abbey and village appear to still greater advantage.

We now enter the region of the Grotto. In the first division, the petrifying spring drizzles from the rock and forms a small enclosed basin, which is overhung with the spreading branches of a luxuriant oak: the

COLD BATH

is hid amongst the rocks below, which form a dome around and over it. Below this we enter the

GROTTO,

formed externally with huge masses of rock, interspersed with stalactites and petrifications. The internal part is lined with pebbles, and forms a rustic seat; the lake appears to great advantage, intruding its margin nearly to the feet of the spectator, beneath

a rugged archway with bold stalactites hanging rudely from its roof.

On quitting this retired and soothing spot, a

GREEN WALK

or terrace, lined with rose trees, surmounted by high overhanging beech on the left hand, and the water nearly close to the right, leads to the head of the lake; from which a most advantageous view is obtained, combining the still remaining wing of the mansion and nearly the whole of this extensive sheet of water, with the fine grown woods skirting it to the right and left; from whence a foot path leads along the opposite margin of the Lake to the remains of a once delightful

HERMITAGE,

now nearly gone to ruins, and alone retaining some patches of rock work and pavings of marble to indicate its former grandeur.

Contiguous, is the entrance to the

GROTTO,

of very large dimensions, commencing with a lofty dome of rock work lighted by a circular opening in the centre. From this, an apparent cave leads on beneath the road for several hundred yards, till impenetrable darkness envelopes the explorer; but on approaching the termination, light suddenly shines in and discovers a stupendous archway of impending rocks, and guides him again to the lawn into open day, from whence a pleasing ramble reconducts to the Inn at Fonthill Gifford.



## SECTION IV.



### *HISTORICAL SKETCH*

OF

FONTHILL AND ITS POSSESSORS;

WITH BRIEF NOTICES

OF

THE FORMER MANSIONS.

---

FONTHILL GIFFORD is situated in the south-western part of Wiltshire, and in the hundred of Dunworth. It derives its name from the spring or fount issuing from under the hill, and from its having formerly belonged to the family of Gifford. This family must anciently have been of great consequence, as according to the Domesday-survey made in the time of William the Conqueror, they possessed no less than fifteen manors in the county of Wilts. Three persons of this name are mentioned in Domesday-book: viz.

1. Walter Gifford, who held Bradellie, now Maiden-Bradley.

2. Berenger Gifford, who held Fontel, now Fonthill, and Bareford, now Barford.

3. Osbertus Gifford\* held twelve manors: viz. two at Winterbourne, now Winterbourn-Stoke; and one at each of the following places:—3. Stantone *or* Stanton; 4. Orcheston; 5. Midelton *or* Milton; 6. Cote-ford *or* Codford; 7. Orcheston; 8. Devril *or* Hill Deverell; 9. Terinton *or* Titherington; 10. Scarentone; 11. Scarentone; 12. Ogeford *or* Ugford.

The valuation of these fifteen manors at the period of the Conquest was equivalent to about £6000 per annum of the present time.

The description of Fontel was, that “Ewing held it in the time of Edward the Confessor, and it was then assessed at five hides. The land consists of seven carucates, and of these in demesne is one hide, where are three plough-lands and four servants. Six villagers and sixteen borderers occupy four plough-lands. The mill pays five shillings. There are seven acres of meadow. The pasture is half a league long and three quarentines or furlongs broad. The wood is half a

---

\* In 1285, Sir Osbert Gifford, knight, (probably a descendant from Osbertus) was excommunicated by the Archbishop of Canterbury, for stealing two nuns from the convent at Wilton, but was absolved on the following conditions; That he should not again enter into a nunnery or be in the company of nuns; that on three following Sundays he should be whipt in the parish church at Wilton, and as many times in the market and church at Shaftesbury; that he should fast a certain number of months, and not take upon him the habit or title of a knight, or wear any apparel except of a russet colour, with lamb or sheep skins, or return into the military order; and that he should restore the nuns to their convent to undergo the like conditions. All which he bound himself by oath to do; the bishop of Salisbury prescribing the mode of his fasting till he had served three years in the Holy Land.

mile long and a quarter broad. Was valued in the Confessor's time at a hundred shillings, but now at six pounds." \*

The next possessors of Fonthill† on record were the Wests, afterwards Lords Delawar, who had large estates in the West of England. One of this family, Sir Thomas West, was a remarkable character; in the 19th of Edw. II. he received the honour of knight-hood by bathing, his robes and other accoutrements for the occasion being supplied out of the king's wardrobe.

In the first year of Edw. III. we find that a patent was granted by that king, permitting Sir Thomas de West, knight, to make a castle of his manor house at Rughcombe.‡ This was situated within the precincts

\* The Servi or Servants were little better than slaves, who held some land at their lord's will, did his work, and were maintained by him. The Villani or Villagers held lands and performed services to their lord, though not immediately maintained by him, and all their property was at his service. The Bordarii or Borderers were less servile tenants, each holding a bord or cottage with lands, supplying the lord's table with small provisons, and doing some services. The various services were in later times commuted by the payment of a small quit rent, and their tenure was the origin of our present copyholds. The Saxon hide and the Norman carucate signified so much arable land as could be tilled and managed in one year by a plough and its set of cattle, with houses and grass lands annexed thereto.

† From an ancient document we learn, that there were originally *two* Manors at Fonthill; viz. Fonthill la Warre, and Fonthill Gifford, which in later times appear to have been united.

‡ Rughcombe is derived from the word Ridge (provincially Rudge) and Combe or Valley, i. e. The Combe or Valley belonging to the Rudge or Ridge.



of what is called Fonthill Park, most probably between Mount Pleasant and Little Ridge, where extensive foundations have frequently been discovered.

In the fourth of Edw. III. Sir Thomas was made governor of the castle of Christchurch, in the county of Southampton : and in 1335 he attended on the king in his expedition against Scotland, and also in that against Flanders soon after. In the 16th he was sent to France, where he shewed such additional merit, that the king appointed him to a seat in parliament among the barons of the realm, by the title of Lord Delawar.

Thomas, second lord Delawar, succeeded his father in 1344 : and at his death, Thomas, third lord of that name, came into the possession of the estates and title. He attended on Henry V. during his wars in France, where he died, leaving his brother Reginald his heir. The latter also served in France during the reign of Henry VI. and made two pilgrimages to Rome with a retinue of twenty-four servants and twelve horses.

This lord appears to have united the manors of Fontel and Rughcombe into one, under the former title, as after him we find no mention of the latter.

Thomas, the sixth lord Delawar, is said to have been the last of this family who held lands at Fonthill, and from him they passed to William lord Moulins, who

bequeathed them to his daughter Eleanor. By her marriage they were afterwards conveyed to the Hungerfords, and thence to the ancient family of the Mervins.\*

By the marriage of Lucy, daughter and heiress of Sir James Mervin, knight, with George, lord Audley, Fonthill came to that nobleman, who was afterwards created earl of Castlehaven, by king James I. in 1617. It continued in that family till the attainder of Mervin lord Audley, when it was granted to Sir Francis lord Cottington: a courtier of high reputation for integrity and plain dealing, yet much esteemed by king James and his successor.

Sir Francis was twice ambassador in Spain, where he acquitted himself much to the satisfaction of his royal master. He was raised to the peerage by the title of lord Cottington, baron of Hanworth in the county of Middlesex, and made successively lord High Treasurer, constable of the Tower, first master of the Court of Wards, and Chancellor of the Exchequer, under Charles I. with whom he was in high esteem, notwithstanding his ingenuous conduct and sincerity in delivering his opinion.

After the decease of Francis lord Cottington, who

---

\* In Tisbury Church is a monument to Ann, daughter of Edward Mervin, Esq. of Fonthill, and wife of Matthew Daviss, Esq. of the Middle Temple, London. The latter was born at Chicks Grove, in the parish of Tisbury, and was brother to Sir John Daviss or Davies, knight, an eminent lawyer, poet, and political writer, a native also of Chicks Grove.

died June 19th, 1652, Fonthill was possessed by his son, who by some means during the civil wars gave offence to the parliament, whereupon they confiscated his estates, and gave Fonthill to Bradshaw, their president. This offence probably was the harbouring and assisting the earl of Marlborough, on his design to relieve Wardour Castle, when besieged by the Parliamentary forces; but at a later period lord Cottington and his friends formed a strong party, which enabled him to resume possession of Fonthill and to maintain himself there against the kinsman and heir of Bradshaw, until the restoration of Charles II. to the throne of his ancestors.

The Cottington family continued to possess the manor and estate of Fonthill, until it was purchased by William Beckford, esq. a gentleman well known by his public conduct, which procured him the high approbation of his fellow citizens of London.\*

His extensive property had been much increased by the emoluments arising from large estates in the island of Jamaica: and his hospitable disposition, together with his general liberality and support of numerous public institutions, concurred to procure for him a popularity, which has scarcely been exceeded by any citizen whatever in modern times.

---

\*“ The family of Beckford derive their name from the Village and Parish of Beckford in Gloucestershire, where they still possess a small estate, the most ancient patrimony of the family.” *Edward's West Indies.*



His first seat in parliament was as representative for the borough of Shaftesbury in 1746, and he was afterwards chosen for other places; among which he represented the county of Middlesex. He was elected Lord Mayor of the city of London in 1763, and again filled that office in 1769-70. It was during his second mayoralty that he presented the notable remonstrance from the citizens of London, which gave high offence to the court party, but was sanctioned by a great majority of his fellow citizens; on which account, as well as for his general conduct, a monument or cenotaph was erected after his decease, in commemoration of his character and behaviour during the high political contests of that period. It appears to be most generally allowed at this time, that notwithstanding the amiable private character of the late King, the political conduct of his ministers during that part of his reign was in several instances unconstitutional and subversive of the liberties of his subjects; particularly by the issuing of general warrants and the expulsion of John Wilkes from his seat in parliament; the former of which was declared illegal by the chief justice Pratt, afterwards lord Camden, and the proceedings against Wilkes were afterwards virtually revoked by an erasure of them from the records of the House of Commons.

The above mentioned remonstrance from the Citizens and Livery of London, was presented by him on the 23rd of May, 1770, and “prayed for the dissolution of parliament, and for the removal of evil minded

persons from the cabinet and council of his Majesty, who had violated the freedom of election, and subverted the fundamental laws and liberties of this realm." "The Address also lamented in very strong terms, the displeasure his Majesty had expressed at the substance and prayer of their former petitions, to which however they still resolved to adhere, and again renewed their prayer for a dissolution of parliament, and a change of men and measures."

At the time of presenting this remonstrance, Mr. Beckford was labouring under the commencement of a disease, which was probably increased by the agitation of political dissensions then existing, and his decease occurred during his mayoralty, a few months from that time. In the following July the court of Common Council passed a unanimous vote that a statue in the Guildhall, London, should be raised to his memory, inscribed with the words of his memorable extempore reply to the sovereign, on receiving an unfavourable answer to the city remonstrance. The position of the figure is said to be that in which he addressed the king, his right-hand being elevated and spread, and his left nearly pendant; the head reclines towards the right shoulder. He is habited in a long gown, loose coat, and full head dress, according to the costume of office in those times, and at the corners of the pedestal are two female figures, seated, emblematic of London and Commerce, in mournful attitudes. His reply to the king is inscribed on a tablet at his side, and is couched in the following terms;—



“Most gracious Sovereign,

“Will your Majesty be pleased so far to condescend as to permit the mayor of your loyal city of London to declare, in your royal presence, on behalf of his fellow-citizens, how much the bare apprehension of your majesty’s displeasure would at all times affect their minds. The declaration of that displeasure has already filled them with inexpressible anxiety, and with the deepest affliction. Permit me, sire, to assure your majesty, that your majesty has not in all your dominions any subjects more faithful, more dutiful, or more affectionate to your majesty’s person and family, or more ready to sacrifice their lives and fortunes in maintenance of the true honour and dignity of your crown. We do, therefore, with the greatest humility and submission, most earnestly supplicate your majesty, that you will not dismiss us from your presence without expressing a more favourable opinion of your faithful citizens, and without some comfort, without some prospect, at least, of redress.

“Permit me, sire, to observe, that whoever has already dared, or shall hereafter endeavour by false insinuations and suggestions, to alienate your majesty’s affections from your loyal subjects in general, and from the city of London in particular, is an enemy to your majesty’s person and family, a violator of the public peace, and a betrayer of our happy constitution, as it was established at the glorious revolution.’

Whatever construction may be put upon this effu-



sion of patriotism or of indignation, so far as it related to the royal personage to whom it was addressed, it will perhaps be acknowledged to have exhibited an uncommon degree of resolution and presence of mind; and the truth of the accusation made against the king's advisers is confirmed by the general opinion of later times and the evidence of succeeding events.

Of the edifice which adorned Fonthill previous to the year 1755, we have but little account; but it evidently was of considerable magnitude and must have contained numerous articles of great value; as the loss occasioned by the destructive fire which consumed it in that year, is estimated at the sum of thirty thousand pounds. The firmness and sang-froid of the possessor, Alderman Beckford, were strikingly evinced in his behaviour on receiving an account of the calamity; coolly replying, "Well, let it be rebuilt."

In the same year, the late edifice was accordingly begun in a superior style of grandeur, and was built with a fine granular free-stone, plentifully furnished from some of the quarries which abound in that district. When completed, it contains various suites of spacious apartments, richly furnished, and by the mode of its construction was protected against the recurrence of conflagration. It consisted of a magnificent centre, with two square wings, connected by light elliptical colonnades, supported in the front by Doric pillars, with a characteristic frieze above the architrave. The basement story contained an arched Egyptian hall, a spacious anti-room, a library with

a very superb collection of books; a Turkish room, splendidly furnished in a style accordant with its name, and two other apartments. The second floor consisted of a suite of spacious rooms, richly furnished, and containing a valuable collection of paintings, both of the Foreign and English schools. In the year 1807, the costly furniture and ornaments, together with the rich materials of this noble mansion, were disposed of by public sale, in order to make way for the more splendid exhibition of the new Abbey and its accompaniments.

The late possessor of Fonthill was a minor at the time of his father's death. Few houses in the kingdom exceeded in grandeur that which was built by alderman Beckford. That so magnificent a building should have been taken down, excited feelings of regret in many, but it could occasion no surprise to those who were acquainted with one great inducement to its demolition, which was, the low, damp, and aguish situation in which it stood; whereas, from the superior elevation and drier soil, together with the profusion of aromatic herbs and shrubs, intermingled with plantations of pines of various kinds, amidst which the new and magnificent abode of the Abbey is situated, nothing can exceed the purity and salubrity of its balmy atmosphere.

To those who recollect the wild scene of naked barrenness formerly exhibited by the whole of the ground, which is now enriched with magnificent buildings and extensive plantations, the contrast produces impressions approaching as nearly as possible, to what

is felt, when having the fancy charmed by delightful ideas, we call it enchantment :

“The desert smiled

“And paradise was opened in the wild !”

That it required the power of something like the magician's wand, to produce this striking contrast, and to create this fairy land, must be acknowledged by all.

Never perhaps was the triumph of art, over nature, more decided and complete ; but it is *they only* who know, by what slow degrees, and by what repeated touches of a master's hand, such effects can be produced, who are qualified to appreciate that consummate taste, which has thrown nature's own most graceful drapery over the furzy common and the gloomy heath.

Still more, to raise a *mountain* in the midst of the wild, to give it the mixt character of a royal palace and a religious retirement, to combine under one roof the detached and scattered specimens of Gothic architecture, demanded Genius, Fortune, Ardour, and Perseverance ; and it is to this rare assemblage of talents, with the means, in Mr. Beckford, that the British Public are indebted for the treat which is set before them ; and which they will relish with the greater zest, because this great work, unseen in its early and progressive state, remained inaccessible until, as if starting suddenly into existence, Fonthill Abbey appeared the finished accomplishment of a stupendous design.